SCHOOLS AND MASTERS OF PAINTING

A.G.RADCLIFFE

SCHOOL OF ATHENS (*Raphael*).

p. 166.

SCHOOLS AND MASTERS OF PAINTING

WITH AN APPENDIX ON
THE PRINCIPAL GALLERIES OF EUROPE

BY

A. G. RADCLIFFE

AUTHOR OF SCHOOLS AND MASTERS OF SCULPTURE

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SCHOOLS AND MASTERS OF PAINTING.

CHAPTER I.

PAGAN PAINTING.

The golden age of Painting lies in the Christian centuries. The legacies of Beauty and Art which have come down from the Old World exist in undecaying stone, not in fading color or transitory light and shade. Sculpture glories in the antique, but pagan pictures were only born to die. Some charming fragments indeed remain, such as the frescoes of Pompeii and other mural decorations; but the materials of the art were too perishable, and the art itself too lightly rooted, to be spared by Time. Yet the history of painting is coeval with the Pyramids; and the curious slabs and mummy-cloths which are found in our museums, and the tomb pictures which travelers examine, in the ruins along the Nile, are still left us as the records of the alphabet of the art. According to Pliny, the Egyptains boasted that they had invented painting six thousand years before it passed into Greece. Making all due allowance for the poetic license of such a statement, it is at

least certain that the earliest pictorial attempts among all nations were outline figures, roughly traced on bark or stone, and that these were soon introduced as adornments of Egyptian tombs and temples. These figures were probably sketched, with a reed or rush, in red and black. The next advance was to fill the outlines with a flat, uniform tint without any shading. An appreciation of the harmony of colors is intuitive in Oriental lands, and was peculiarly felt by the ancient Egyptians, whose favorite combination was red, blue, and green. Black and yellow were also put in juxtaposition. The blue had the brilliancy of our modern "smalt," and was composed of fine glass; the green was also a glass powder, mixed with a little ochre. Chalk-white and ivory-black gave strong and decided tones. Pink, purple, orange, and brown, were known to them, though not so often employed. "Different colors were used for different things; but almost invariably the same color for the same thing. Thus men and women were usually red, the men several shades darker than the women; water blue, birds blue and green, and so on."

The first subjects of these mural pictures were principally battle and hunting scenes, intended to impress the mind with the majesty and authority of warlike and despotic rulers. Such are still to be found in the temples of Thebes. In the tombs were also sacred representations, suggestive of the destiny of the soul after death, and many sketches descriptive of the private life, trades, manners, and customs of the people. The mode of drawing the human figure was strictly conventional, and could not deviate from certain rules established by the priests. The faces were in profile, but with a front view of the eye and shoulders. The expression of the features never

varied. "Every portion of a picture was conceived by itself, and inserted as it was wanted to complete the scene; and when the walls of a building where a subject was to be drawn had been accurately ruled with squares, the figures were fitted to this mechanical arrangement. The members were appended to the body, and these squares regulated their form and distribution, in whatever posture they were placed."

Under such limitations it is easily understood that Egyptian painting, though graphic and realistic, was never progressive. It was cultivated as ornament and history; not as art. Some few pictures upon wood were indeed attempted. Herodotus relates that Amasis sent a portrait of himself to Cyrene; and a subject has been discovered at Beni-Hassan, dated about nine hundred years before the siege of Troy, representing an artist painting on panel a calf and antelope overtaken by a dog. It must, however, be remembered that sculpture and painting were ever integral parts of their colossal and wonderful architecture. The temple and the tomb were the culmination of Egyptian life, and the adornment of these was the glory of the nation. From the ruins of naked granite which remain to us we can form but little idea of the true aspect of Egyptian buildings. They were colored, we are told, within and without, even the bass-reliefs and the statues of the sphinxes being painted. The stone was covered with stucco, richly overlaid with brilliant designs; the ceilings were blue, and studded with stars to represent the firmament; while gilding was occasionally employed to heighten the effect of the other decorations, as in the temple at Kalabshee in Nubia. Thus the universal passion for ornament found expression, and the primeval monu-

ments of the world's civilization had their own splendor as well as their own sublimity.

In the remains from Egypt which are preserved in most national museums the paintings upon the mummy-cloths and cases will be of great interest to the student. The colors of these—mostly blue, green, red, and yellow—are still fresh and bright, and the designs take us back to the days of the Pharaohs. The faces are frequently intended as portraits of the deceased, while the emblems and hieroglyphics usually relate to the state of the departed soul. Sometimes the goddess Isis is seen throwing her arms around the enswathed feet; sometimes the dead is being carried, in the spirit-boat, across the sacred lake; sometimes there are judgment-scenes and funeral-rites, depicted not only on the mummy-cloths, but on long papyrus-rolls. The famous "Book of the Dead" resembles an old illuminated MS. In the British Museum are a color-box, some pallets and fragments of brushes from painters of Thebes and Memphis. Our own Egyptian collections in the Metropolitan Museum, and Historical Society Building, New York, are worthy of careful examination.

The art of Assyria was of a character similar to that of Egypt; but its architecture, being mostly of unbaked brick, has so entirely disappeared that we have only the traditions of the magnificence of Babylon with its gayly painted palaces, whose relics are the ruined heaps and fragments of tiles still elaborately covered with figures of kings, animals, and flowers. Layard also found remains of pictures on the walls at Nimroud and Khorsabad, and traces of color are yet to be seen upon the Assyrian bass-reliefs preserved in London and at the Louvre. In this connection it is curious to notice the

words of the prophet Ezekiel, chapter twenty-third, verse fourteenth, who speaks of "men portrayed upon the wall; the images of the Chaldeans portrayed with vermilion."

The painting of vases and statues seems to have been an early employment of color among the Greeks. They were at first executed conventionally in monochrome, but, as art advanced, began to imitate real life. Color and gilding were sometimes used in architecture, as appears from vestiges on the temples of Theseus at Athens and of Diana at Ephesus. Yet the Greek artist soon perceived that painting was no mere adjunct of architecture, but had its separate mission. Its history would be lengthy and interesting had not the products of the art perished. Frescoes were multiplied, and even before the epoch of Aristides an encaustic painting in colors boiled in wax and oil was introduced. Tradition tells of the picture of the battle of the Magnesians, executed about 700 B. C., for which the King of Lydia paid its weight in gold. But the most famous of early Athenian masters was Polygnotus, who lived about the year 462, and adorned Athens and Delphi with his genius. He painted at Delphi the "Taking of Troy" and "Visit of Odysseus to the Under World." These were produced either in monochrome, or in white, yellow, red, and bluish-black, which were the only colors employed on the first Greek pallets. Most of the names of the characters were naïvely written beside the figures. Yet his compositions were universally praised for harmony, delicacy, and expressiveness. It was said of his Polyxena that "the whole Trojan War lay in her eyelids."

Next came Micon; and Agatharchus, who, devoting himself to the theatre, gave the dramas of Æschylus and Sopho-

cles their proper stage scenery, and much promoted the science of perspective. To him (about 450 B. C.) succeeded the more gifted Apollodorus, called the "Shadow-Painter," from his study of light and shade. He was, says Pliny, the doorkeeper who threw open the beautiful gate of art to other painters. Ephesus and Sicyon, after the Peloponnesian War, became art-centers as renowned as Athens, and Zeuxis, Parrhasius, and Timanthes, were the masters of the period. It was one of these who painted grapes at which the birds pecked, while the other executed a curtain so well as to deceive his rival himself. The pride of Zeuxis was equal to his genius. In his later years he would present his pictures to his friends, as he considered nobody rich enough to buy them. Sometimes persons complained of the slowness with which he worked. "It is," he replied, "because I work for immortality." He is reported to have died of laughing over the likeness of an old woman which he had painted. Timanthes was famous for his picture of "The Sacrifice of Iphigenia," in which the figures showed gradations of grief; and the father, as a climax, turned away to hide his face. Nikias, the Athenian, contemporary of Praxiteles, dignified his art, and attained to riches and reputation; but Sicyon gloried in Pamphilus, who was as learned in mathematics and *belles-lettres* as in painting, and attracted many pupils to a ten-years' art-course. Pausias, his distinguished follower, successfully continued his methods.

But to the great Apelles, who flourished in the latter half of the fourth century, the palm of classic painting properly belongs. Anything attempted by this Raphael of antiquity, whether portraits, or heroic or mythological subjects, roused

in his countrymen the greatest enthusiasm. Grace and beauty were constant attributes of his pencil. His most celebrated work was "Venus emerging from the waves and wringing out the sea-foam from her hair." Lucian describes his "Calumny," and Pliny his portraits of Alexander the Great, especially the one in the character of Jupiter holding the thunderbolts, designed for the temple at Ephesus. He painted another of Alexander mounted on Bucephalus, which at first did not give satisfaction; but a mare, accidentally passing, neighed at sight of the charger, and the artist, addressing the hero, said to him, "Is it possible that this animal is a better judge of painting than the King of Macedon?" Protagenes of Rhodes, so elaborate in his art-labors, owed much of his fame to the generous friendship of Apelles.

After the age of Alexander painting declined to such representations of ordinary life and domestic scenes as are known in modern days by the name of *genre* pictures. Another branch of art, however, seems to have then developed in the mosaic floor and ceiling decorations, popular among Greeks and Romans, many of which may at the present day be seen in Roman collections, and in the ruins of the baths of Caracalla and the palace of the Cæsars. They were composed of bits of precious marbles or vitreous pastes, in varied colors and designs. One of the most curious was at Pergamos, and was called "The Unswept House," because the floor ingeniously displayed the remains of food, and all that is generally swept away.

Another interesting relic is to be found at the town of Cortona, Italy, whose museum preserves a valuable example of Grecian easel-painting in the head and bust of a young

girl with a lyre, painted in a wax medium on a piece of slate. It was discovered in the last century by a peasant, in the earth of his farm, and was used by him to stop a hole in his oven. In this position it was seized by his landlord and given to the museum, on condition of being perpetually kept at Cortona. Among the treasures of the Vatican the famous fresco of the Nozze Aldobrandini is still to be remarked. This represents, in a composition of ten figures, a Greek marriage ceremony — possibly the nuptials of Peleus and Thetis. The bride is modestly veiled, and several women are arranging her toilet; while others, in adjacent rooms, sing or prepare the bath. The bridegroom, crowned with a garland, sits upon the threshold. It was found on the Esquiline Hill, near the arch of Gallienus, early in the seventeenth century, and became the property of Cardinal Aldobrandini; but was finally sold to Pope Pius VII., for more than ten thousand dollars, in the year 1818.

Passing into Italy, we come to many Etruscan tombs; as well as to numberless vases, whose graceful designs are familiar to all travelers, but whose workmanship is suggestive of Grecian skill. The tomb-paintings were generally colored outlines, sometimes of gay and pleasant scenes, with green branches placed between their compartments; sometimes of serious and tender subjects, such as death-bed farewells, where children embrace their dying parents, and by-standers mournfully watch the parting. "A spirit-horse for a man, and a chariot for a woman, are depicted quietly waiting outside, with their winged attendants, until they are needed to carry the departed to their new land." Copies of several of these wall-paintings may be studied in the Etruscan Museum

of the Vatican. In some of them horses are represented in bright red or bright blue, or black and red. There is also a tradition of an Etrurian artist, who, previous to the founding of Rome, painted at Ardea the cupola of the temple of Juno, which retained its colors till the first Christian century.

Among the Romans native talent found comparatively small encouragement, their intercourse with the Greeks enabling them to supply themselves with much better paintings than their own artists could produce. Early Roman work was principally decorative, though portraits were also in favor. If we rely upon Pliny's authority, we may believe that their landscape-painting was "invented" in the time of Augustus; for a certain Ludius is much commended for the excellence of his forests, villas, rural towns, and peasants. The Roman emperors were liberal patrons of art. Julius Cæsar paid nearly two hundred thousand dollars of our money for two pictures of Ajax and Medea; and Nero was far more extravagant. All such masterpieces have perished.

Remains of Græco-Roman art are, however, the most accessible of all antique labors. The mural beauties of Pompeii are so bright and fresh, and so well known everywhere through photographs and copies, that they seem almost to belong to modern times. The brilliant reds and soft yellows of their backgrounds show us capacities of vivid coloring among the ancients which we should never have imagined. Dancing girls, lovely as the so-called "Raphael's Hours," legendary representations, Grecian myths, fantastic animals, and *genre* sketches, mingled, indeed, with many designs degrading to all true art, still live for us in that buried city, or fade into dimness in the museum of Naples. The parting of

Achilles and Briseus, the Battle of the Amazons, Perseus and Andromeda, Medea and her children, Demeter Enthroned, and subjects from Homer, may be specified. Graceful borders and arabesques also diversify Pompeiian wall-spaces. Similar mural decorations are found among Roman ruins, as in the villa disinterred beneath the Farnesina Palace, where the name of the artist Seleucis was recorded on his work. The scenic pictures of this villa were taken to the museum lately arranged in the Baths of Diocletian. Greek portrait-painting of nearly the same epoch has been recently illustrated in the seventy portraits, by Greco-Egyptian artists, exhumed from tombs near Fayoum in 1887. These may date from the second century B. C. to the reign of Hadrian, 117–138 A. D. They are generally executed on wooden panels, in encaustic, with the ancient *cestrum*, or occasionally in distemper; and were bound on the mummy whose features they perpetuate. The likenesses are simply done, but so vivid as to be often more of historic than of artistic value. They are represented in full face, with colors composed of white, brown, black, yellow, and red. Such is our first collection of realistic panel portraits, though hidden treasures may yet lie in classic soil. Practically, however, painting may be said to have died in the darkness of heathenism, and to have been born again in the light and life of a Christian world. Very feebly born and very slowly nurtured, its struggles and triumphs were to be upon a different field; and the first effort of its new mission was to appeal through the senses to the things beyond the senses, and thus to link perception to imagination and faith.

CHAPTER II.

RISE OF CHRISTIAN ART.

THE burial-place of the primitive Christians was the cradle of Christian art. The faith which struggled in the early centuries with the old paganism held the germ of all the beauty which later culture has developed; but the life of the saints was first to be lived—afterward painted! The martyrs of the Catacombs had little need of visible symbols to express or stimulate their devotion. They were even at first suspicious of such symbols, and disdained the wisdom and the grace of this world, so associated with profligacy and idol-worship. A pictured image and a graven image stood practically in the same category, and the second commandment seemed a warning against both. But the natural tendency of the religious instinct to avail itself of some external signs could not be long repressed. On the graves of believers began to be carved the cross; the Alpha and Omega; the X. P., or monogram of the name of Christ; the Vine, of which his followers are the branches; the Fish, whose letters contained the initials of "Jesus Christ, Son of God, Saviour;" the Palm, emblem of the martyr's victory; the Dove, which represents the Holy Ghost; the Peacock and Phœnix, types of eternity and the resurrection; and the Ship, which signified the Church. Rudely sculptured or rudely sketched, these were

the infant efforts of religious art. Soon came the delineation of Christ as the Good Shepherd, mild and youthful, with the rescued lamb in his arms or upon his shoulders; but no actual scenes from his life are represented till a few years later. Events from the Old Testament were earlier and more freely painted. These were all intended to have some allegorical meaning—the sacrifice of Isaac, Jonah and the whale, Daniel in the lions' den, the history of Elijah, and the history of Moses, being regarded as furnishing types of Christian truths. Indeed, in the Catacombs of both Rome and Naples subjects from the Old Testament are far more frequent than from the New. Even classic mythology is interpreted in accordance with the rising faith. Some remarkable paintings have been found of Christ in the character of Orpheus, surrounded by wild beasts who listen entranced to the sound of his lyre, and who are supposed to signify the wild and heathen nations of the earth, subdued by the power of Christianity. As the early prejudices against art began to soften, the picturesque and touching details of the life of Christ became the natural theme of the painter, while the old symbols multiplied, and their meaning extended. The four beasts of the Apocalypse represented the four Evangelists—the human face for St. Matthew, because he begins with the human generation of our Lord; the lion for St. Mark, in allusion to his clear account of the resurrection; the ox for St. Luke, because he dwells upon the Saviour's sacrificial character; and the eagle for St. John, because of the apostle's lofty contemplations and undazzled gaze upon truth. These four were occasionally combined into one mysterious emblem, called a Tetramorph. From the crosses then drawn or cut four rivers

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are seen flowing, typifying the four Gospels; or sometimes these are baptismal crosses, where the forth-springing waters of baptism are overshadowed by the holy dove. "On one side stand the lambs of the Christian congregation, while on the other is the stag, an emblem of the outer Gentile world desiring baptism." The Agnus Dei, or Lamb of God, was also a favorite design of this period—sometimes seen upon the altar, or standing in the centre of twelve sheep, who are intended for the Twelve Apostles. The nativity, the adoration of the Magi, and the miracles of Christ — especially the raising of Lazarus—are repeatedly delineated. Lord Lindsay forcibly remarks: "Not a thought of bitterness or revenge expressed itself in sculpture or painting during three centuries; not a single instance has been recorded of the tortures or martyrdoms which have furnished such endless food for the pencil in later ages. Even the sufferings of Christ are alluded to merely by the cross borne lightly in his hand as a sceptre of power rather than a rod of affliction: the agony, the crown of thorns, the nails, the spear, seem all forgotten in the fullness of joy brought by his resurrection. This is the theme, Christ's resurrection, and that of the Church in his person, on which, in their peculiar language, the artists of the Catacombs seem never weary of expatiating." It is one of the privileges of our own day to be able to trace, by means of photographs, taken by magnesium-light from these very walls, the records of primitive centuries, and thus see for ourselves the Catacomb interiors, with their sarcophagi and frescoes. The Vatican and Lateran Museums at Rome also contain many relics brought thither from their original places.

It will be interesting in this connection to notice the portraits of Christ and the Virgin Mary which have been handed down to us by tradition. The earliest pictures purporting to be portraits of our Lord were discovered in the Roman Catacombs, and are considered as dating from the third or fifth century. One of the best preserved is thus described by Lübke: "The noble oval of the countenance is shaded by long brown hair, parted in the middle; the eyes are large and thoughtful, the nose long and narrow, the mouth serious and mild, and the beard almost youthfully tender. The left hand holds the open book of life, and the right hand is raised as if for solemn invitation and warning." Such portraits, as well as the profile lately photographed, professing to be taken from one cut in an emerald by command of Tiberius Cæsar, and restored to Pope Innocent VIII. by the Emperor of the Turks as a ransom for his brother, were founded upon the type set forth by ancient writers, as in the famous letter of Lentulus to the Roman Senate. Lentulus was an officer supposed to have been attached to the person of Pilate, but the letter is really a forgery of a later date, though it embodies the existing traditions: "A man of stately figure, dignified in appearance, with a countenance inspiring veneration and which those who look upon may love as well as fear. His hair, rather dark and glossy, falls down in curls below his shoulders, and is parted in the middle, after the manner of the Nazarenes. The forehead is smooth and remarkably serene; the face without line or spot, and agreeably ruddy. The nose and mouth are faultless; the beard of the color of the hair, not long, but divided; the eyes bright and of a varied color." Another version of the letter

adds that "his hair was the color of the hazel-nut; the eyes grayish-blue, and full of light."

A curious early legend relates how "Abgarus, King of Edessa, lay grievously sick, and sent a messenger to the Saviour, enjoining him to bring back either Christ or his portrait. The messenger, who arrived while Jesus was preaching, endeavored to sketch his features, but the divine light that streamed from them rendered it impossible; whereupon Christ, taking a piece of linen, wiped his face with it, and handed it to him with the impression of his countenance upon it. This passed into the hands of the Emperor of Constantinople, and was said to have been afterward brought to Italy, where its true possession is claimed in various localities. A copy called the Nazaræum is preserved in the Latin convent at Nazareth."

An equally miraculous origin is invented for the great portrait held authentic by the Romish Church, called the "Archirotopeton," or the "picture made without hands." It is inclosed in a silver tabernacle, in the chapel of the Sancta Sanctorum, where it was placed A. D. 752. Hare repeats the legend: "The apostles and the Madonna, meeting after the Ascension, resolved to order a portrait of the Crucified, for satisfying the desire of the faithful, and commissioned St. Luke to execute the task. After three days' fasting and prayer such a portrait was drawn in outline by that artist, but, before he had begun to color, the tints were found to have been filled in by invisible hands."

Among other legendary portraits is a so-called miniature of our Saviour, still shown at Easter among the relics of the

church of St. Prassede, Rome, said to have been given by St. Peter to the daughters of Pudens.

Another legend, having its source in the middle ages, is the handkerchief or veil of St. Veronica, upon which the features of Christ were imprinted. The veil is exhibited at Rome, but a wonderfully fine picture, painted from the tradition, as predella to an altar, is ascribed to Zeitblom, in the Museum of Berlin.

The Council of Ephesus in 431 defined the manner in which the Virgin Mary was to be represented by art; and the ecclesiastical historian Nicephorus thus gives the tradition of her personal appearance: "She was of middle stature, though some assert her to have been somewhat taller. She had a pale tint, light hair, piercing eyes, with yellowish olive-colored pupils. Her brows were arched and modestly black; her nose moderately long, her lips fresh, and full of amiability when speaking. Her face not round or pointed, but oval; hands and fingers fairly long. She spoke little, but she spoke freely and affably. She was not troubled in her speech, but grave, courteous, tranquil. Her dress was without ornament, and in her deportment was nothing lax or feeble."

In the Catacombs of Santa Priscilla is a very ancient seated figure of the Virgin, "her head partially covered with a short, light veil, and with the Holy Child in her arms. Opposite her stands a man clothed in the pallium, holding a volume in one hand, and, with the other, pointing to a star which appears above and between the figures."

Many pictures of the Madonna which are shown to travelers are ascribed to St. Luke. Indeed, in the church of Santa Maria, in Via Lata, on the Corso, Rome, visitors are led

MADONNA OF ST. LUKE.

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to a little chamber, which, they are told, is the identical studio where the apostle painted with his own hand her likeness; and there is a German "Kunst-Lexicon" in which the biography of St. Luke is given as the first Christian artist. Most of these so-called portraits are, however, considered to have been executed by a monk named Luca, who flourished about the eleventh century, when it became the fashion to paint the Virgin's complexion of the deepest brown or even black, in allusion to the passage in Canticles: "I am black, but comely, O ye daughters of Jerusalem!" It is these black Virgin pictures which always gain the reputation of working miracles.

Ancient types of St. Peter and St. Paul existed in the time of the Emperor Constantine. St. Peter is a robust old man, with a broad forehead and rather coarse features, an open, undaunted countenance, short gray hair, and short thick beard, curled and of a silvery white. "The priestly tonsure is said to have originated in the shaving of his head by the Gentiles, in order to bring him into derision. The keys in his hand appear as his peculiar attribute about the eighth century. He usually carries two keys, one of gold and one of silver—to absolve and to bind."

The portrait or image of St. Paul was known, according to St. Augustine, in the second century. Chrysostom speaks of himself as owning such a portrait, but gives no description of it. But tradition endows him with "a small and meagre stature, aquiline nose, high forehead, and sparkling eyes.' He wears a white mantle over a blue tunic. His attribute is a sword, and he commonly carries a book or roll, in allusion to the Epistles.

With the accession of Constantine and the triumph of Christianity, art assumed a grandeur more proportionate to the grandeur of the faith. The Church emerged from the Catacombs, and magnificent basilicas were built, requiring a corresponding style of decoration. Fortunately for us, most of these decorations were in mosaic, and have thus often survived ruin and decay. The materials employed for this work were not merely bits of marbles, but also small cubes of stone and vitrified substances, such as may be examined to-day in the Pope's mosaic manufactory at Rome, where pictures are still extensively prepared. Some idea of the patience required may be gained from the statement that ten men labored for nine years on the mosaic copy of Raphael's Transfiguration, now to be seen in St. Peter's. The earliest, though much-damaged, mosaic remains which have come down to us date from the fourth century, and are discoverable on the vaulted roof of Santa Constanza, Rome, erected as the funeral chapel of the daughter of Constantine. They represent Christ and the apostles, while the ornaments of the arches are vine-tendrils with little genii and symbolic signs, on a white ground.

But it is in the churches of Ravenna that we see the most ancient yet satisfactory specimens of the art. The baptistery of that city is peculiarly remarkable. Baptisteries are a special feature in Italian ecclesiastical architecture. They are circular or polygonal buildings, placed beside the cathedrals, and surmounted by cupolas whose vaulting is richly adorned with appropriate subjects. In the Ravenna baptistery is a singular representation of the baptism of our Lord, executed in the fifth century. Christ is standing in the water,

with the lower part of his figure visible through the waves, "while the river Jordan, under the form of a river-god, rises on the left in the act of presenting a cloth." Below the central figure are twelve colossal apostles on a blue background. The mosaics of SS. Nazaro e Celso, also at Ravenna, are extremely interesting; so are those of San Vitale, about A. D. 547, and of San Apollinare Nuovo.

In the new church of St. Paul without the walls, at Rome, are preserved some precious mosaics of the fifth century, rescued from the burning of the old basilica, portraying Christ adored by the twenty-four elders and four beasts of the Apocalypse. Mosaics of the same century, though considerably restored, may be studied at Santa Maria Maggiore. Over the arch of the tribune in the Lateran is a head of the Saviour, surrounded by seraphim. "Below is an ornamented cross, above which hovers a dove, from whose beak, running down the cross, flow the streams which supply the four rivers of Paradise. Harts and sheep flock to drink of the waters of life. In the distance is the New Jerusalem, within which the Phœnix, the bird of Eternity, is seated upon the Tree of Life, guarded by an angel with a two-edged sword. Beside the cross stand the Virgin and saints. All these persons are represented as walking in a flowery paradise, in which the souls of the blessed are sporting, and in front of which flows the Jordan."

But the finest mosaics of ancient Christian Rome may be inspected in the old church of SS. Cosmo e Damiano, near the palace of the Cæsars. There is the figure of Christ which has been called one of the grandest conceptions of primitive ages. He is coming in the clouds of sunset. "Countenance

attitude, and drapery, combine to give him an expression of quiet majesty which for many centuries after is not found again in equal beauty and freedom."

Most of these mosaics are laid upon a blue ground. The transition to a gold ground gradually leads us to a change of style which marks what is termed the Byzantine period.

CHAPTER III.

BYZANTINE AND MINIATURE PAINTING.

After the establishment of the Byzantine Empire by Constantine, with Constantinople as its capital, a school of painting began to rise, destined to supersede for a time all Roman art, which was apparently falling into premature decay. It was a school which flourished from the fifth to the thirteenth century, and was exclusively under the influence of the early priests and monks, many of whom were themselves artists. Its works display a singular contrast of intense and often extravagant symbolism with the stiffest and most conventional execution. Ecclesiastical art had now rooted itself as a power in the Church; but it was a power not without opposition. The decoration of churches and the growing splendor of Christian services had originated the charge of idol-worship, and roused the zealous anger of iconoclasts. One of the emperors even conceived the idea of entirely abolishing both pictures and statues; and the fierce conflict of a hundred years resulted in the triumph of painting, but the suppression of sculpture. It was regarded as a matter quite important enough for the legislation of general councils; and these councils considered not only whether sacred subjects should be represented at all, but also prescribed, in many instances, the mode of their representation. The Coun-

cil of Constantinople, held in 692, decided that the lamb, formerly used as the symbol of our Lord, should give place to the humanity of Christ; and from the time of this decision we may date the pictures of the crucifixion which soon became so universal. At first they portrayed a fully-clothed and generally youthful figure, standing, with open eyes and calm features, erect upon the cross; but very soon followed the drooping head, contorted muscles, and agonized face, where all traces of the divine are painfully absent. This delineation of a suffering Saviour, "with no beauty that we should desire him," suggested the ideal for suffering and ascetic saints. Spirituality was expressed by meagreness and meanness of form, and gloom or severity of countenance. Madonnas grew "black" and most uncomely; flesh-tints darkened into deep brown, or a hideous olive-green; tall, narrow figures stiffened into rigidity; and eyes looked out from under frowning brows with a spectral stare. Draperies, on the other hand, were voluminous and gorgeous. These morose martyrs shine in rich vestments of cloth of gold. Wealth of ornament and jeweled embroidery are lavished upon the folds of their garments. Indeed, the whole Byzantine school is characterized by a sort of barbaric splendor, whose costly accessories were intended to dazzle the beholder, and conceal artistic ignorance. Its best remains are its early mosaics, all usually done on a gold ground, the most interesting of which are those of San Apollinare in Classe, at Ravenna, and of St. Mark's, Venice. Those of St. Mark's are peculiarly worthy of study, because the period of their execution extends from the tenth century down to the time of Titian, and necessarily embraces a variety of styles, and a

wide range of subjects. "Here we find that remarkable Ascension where the Saviour is represented mounting over the riven gates of Hades, with the banner of victory in one hand, and drawing Adam upward with the other, while on each side the apostles are lifting up their hands in prayer. Here we see the guests of the feast of Pentecost, each two and two in their respective costumes, the Jews in pointed hats, the Parthians with bow and arrow, the Arabians almost naked, and so on." Curious Byzantine mosaics of the Emperor Justinian adoring the enthroned Redeemer have been recently brought to light in the church of St. Sophia at Constantinople.

The same peculiarities of the age are embodied in the panel and altar pictures. A conventional type of countenance belonged to each character. No variation of expression was attempted, but, instead of this, scrolls were often painted, issuing from the mouth or held in the hands of the different personages, with sentiments suitable to the occasion. Gold grounds were universally employed, magnificent draperies were finished and polished with the most careful minuteness. The glory, nimbus, and aureole, were of pagan origin, and only adopted by Christians about the fifth century, but came into more general use with the Greek artists. A glory round the whole person is only appropriate to Christ and the Virgin, or occasionally to ascending saints. The aureole, or nimbus encircling the head, is the common emblem of sanctity. From the fifth to the twelfth century it was shaped like a plate, and laid in solid gold. The Latin nimbus is a simple circle, the Greek nimbus has a red cross included within the circle. A square nimbus indicates that the saint so adorned was living when the work was painted. Sometimes the glory

is composed entirely of seraphs, with their six wings arranged according to the vision of Isaiah: "With twain he did cover his face, with twain he did cover his feet, and with twain he did fly." The color of seraphs in ancient art is always red, to express their ardent love; that of cherubs is blue, to signify their profound knowledge.

The earliest emblem of God the Father is a hand, visible among clouds at the top of the picture. This is seen in the Roman and Ravenna mosaics, especially in a mosaic of the Transfiguration in San Apollinare in Classe. The dove appears as the symbol of the Holy Ghost, while God the Son is represented as standing in majestic manhood, surrounded by his apostles, or as a child in the arms of his enthroned and resplendent mother. But still more significant of this period are the scenes from the passion of our Lord, never till now delineated, and the blood-streaming crucifixes and harrowing martyrdoms, so suggestive of the gloom and terror which in the tenth century were overspreading Christendom.

Through the eleventh and twelfth centuries we have interesting remains of Byzantine altar-pieces, sometimes on a single panel, sometimes in two or three parts, called diptychs or triptychs, the folding side-pieces being united by hinges and termed "wings." They represented the same subjects as in former years, treated in the same style. Painters frequently worked together. "One designed the compositions, another drew the heads, a third the draperies, a fourth the ornaments, a fifth the inscriptions, while others prepared the gold ground and colors according to written directions." Thus Byzantine art degenerated into almost Egyptian formalism. "Under such conditions the school survives even to

this day, and still supplies the present pictures of the Greek Church. Its principal workshop is Mount Athos in Greece, which is a province of monks. As a school of painting it has continued to exist in a uniform and unbroken career for thirteen hundred years. It has nine hundred and thirty-five churches, chapels, and oratories, nearly all of which are painted in fresco, and crowded with sacred pictures on wood."

The art of miniature-painting, which seems to have been partially known among the Greeks, began to be applied to Christian uses in the fourth and fifth centuries, and it is singular to observe how often the modest parchment, which was the material for this labor, has been quite as enduring as massive mosaics of imperishable stone. The fineness and delicacy of touch here necessary developed a genius which could never have adapted itself to vast or imposing forms. Yet, the illuminator shared the spirit of his age, and advance and change of style are as perceptible in his compositions as in larger works. The hermits of the Thebaïd and Syria first ornamented their holy books, and wrote the verses in letters of gold upon purple-tinted parchment; but the earliest manuscripts which we are now able to examine are treasured in the library of the Vatican—especially a roll of thirty feet in length, with miniatures executed in water-colors, descriptive of the life of Joshua. In the same library is a manuscript "Virgil," probably of the fifth century, whose groups have apparently been studied after the antique; while in the Ambrosian Library at Milan is a similar "Homer," some of whose figures still shine in warm and transparent coloring. Yet the art does not seem to have progressed with much rapidity till nearly the ninth century, when it was practised

by many Byzantines, either in their own compositions or in copies made by them of older Roman works. A very interesting psalter of the ninth century shows us David surrounded by allegorical figures — "Melody" leaning on his shoulder, "Clemency" hovering over him, and "Vain-glory" fleeing behind Goliath Of the same century is the "Christian Topography of Cosmos," also in the Vatican. The Vatican "Menologium," a calendar of the eleventh century, has four hundred and thirty splendid miniatures, all on gold backgrounds, representing animals, temples, houses, furniture, arms, instruments, and architecture. The "Klimax" of the eleventh or twelfth century exhibits, in miniatures of delicate finish, an allegory of the Virtues and Vices, with the Vices all depicted as negroes.

The Royal Library of Paris is rich in illuminated manuscripts. One of the earliest and most important is the "Commentaries of Gregory of Nazianzus"—though later works, of the thirteenth century, are in better preservation, and of almost equal interest to the student. From that period date the celebrated "Romances" so famed in song and story. Whoever inspects the miniature of the "Four Sons of Aymon on their good steed Bayart" will have a fair idea of the manuscript art of France about the year 1250. The family likeness of the "Four Sons" and the anatomy of the "good steed" will doubtless receive their full share of admiration. But steady improvement went on in this direction through the fourteenth, fifteenth, and sixteenth centuries, till the later "Romaunts" and the French "Books of Hours" became the most beautiful specimens of mediæval illuminations. None can be more curious than a "Corona-

CORONATION OF THE VIRGIN (*Foucquet*).

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tion of the Virgin," in a prayer-book, by Jehan Foucquet, where the Three Persons of the Trinity are present.

The earliest German miniatures are to be found in the Royal Library at Munich—some of the Byzantine, and some of the Carlovingian period. Probably the most ancient is a manuscript from the Convent of Wessobrunn, A. D. 814 or 815, illustrating, in rude designs, the Recovery of the True Cross, and containing the "Wessobrunn prayer." The same library is well supplied with native manuscripts of the Gospels, of the ninth, tenth, and eleventh centuries—mostly of Gothic stiffness. A Netherland "Evangelarium" of the eleventh century, formerly at Treves, has a primitive painting of the "Last Supper," where Judas is taking the sop offered to him by Christ, while at the same time Satan, in the form of a bird, is flying into his mouth. Soon succeeded the age of romance, marked by many manuscripts of the troubadours or minnesingers, the most celebrated of which, dating about 1300, is in the Library of Paris, and contains portraits of each poet. Still more interesting are the works of the Flemish painters of the fifteenth century. The description of a manuscript, also in the Paris Library, by Pol von Limberg, 1410, will give some idea of their abilities. "The Saviour stands in a rose-colored mantle, supported by angels on pedestals, uniting Adam and Eve under a rainbow. The waters of life well out, in front of the group, from an octagonal fountain, swarming with fishes, and bathing a bank alive with quadrupeds."

Curious Anglo-Saxon manuscripts may be seen at Oxford and in London. Some of these are of very early Irish origin, for the Irish monks were particularly fond of this form of art.

and excelled in calligraphy, though they made comparatively little use of gold or splendor of coloring. A device known as the "Runic knot" is as peculiar to their penmanship as is the familiar "Grecian chain" to Eastern borders. Rude and grotesque as are many of their designs, they often evince great originality and native force. A Saxon "Book of the Gospels" is kept in the British Museum, written and ornamented by Endfrith, Bishop of Lindisfarne, "for God and St. Cuthbert," about the year 700. Some of the "Psalters" are remarkable for their extraordinary and fantastic Heads of Christ; while in a paraphrase of the Pentateuch, which is the chief specimen of the eleventh century, is a singular rendering of the "Fall of the Rebel Angels," where Lucifer, as the Prince of Hell, is encircled by an almond-shaped glory which the vermilion-colored dragon is biting with his tail. In a manuscript of the fourteenth century, also in the British Museum, the cross of Christ at the crucifixion is planted in the grave of Adam; and from this tomb rises Adam himself, holding up a chalice to catch the blood of the Redeemer.

But nowhere do we examine this style of painting with more satisfaction and delight than in the old monastery of San Marco, Florence, now converted into a National Museum. Psalters, gospels, missals, and books of prayer, illuminated principally in the fifteenth century, by the brother of Fra Angelico and his pupils, with the most elaborate care and the richest coloring, are constantly laid open for public inspection, and still bear witness to the universal love of beauty and consecration of every variety of talent which for several centuries characterized the progress of mediæval art, both in Italy and the North.

CHAPTER IV.

EARLY ITALIAN PAINTING.

WHILE the Byzantine school was flourishing at Constantinople, Italian art seemed to have preserved just enough vitality to keep itself from extinction, and to transmit from generation to generation a germ of genius destined to a later development. Mosaists still worked at Rome, though not with the old spirit and power. In the church of St. Agnes without the walls are some remains of the seventh century, showing St. Agnes standing between Popes Honorius and Symmachus. The figures are on a green ground. In the desolate old church of San Stefano Rotunda, renowned for its frescoes of horrible martyrdoms, are some mosaic fragments of the same century. Elaborate mosaics of the ninth century decorate the church of St. Prassede. They represent the New Jerusalem, shaped like a polygon, with a gate at each angle, guarded by angels. The hand of the Father holds a crown over the Saviour, who stands within, the twelve apostles—under the symbol of twelve sheep—below him, while toward the gates advances a procession of white-robed martyrs with crowns in their hands. Ninth-century mosaics are also found in the church of St. Cecilia.

The year 1000 was the epoch at which all Christendom expected the end of the world; and in the terror and agita-

tion of that period art was neglected and mosaic-work abandoned, not to be resumed again, except by some Greek artists in Sicily, till the twelfth or thirteenth century. Meanwhile a few frescoes, much ruined or restored, attest the slow progress of wall-painting. These frescoes are so called because their colors, mixed with water or glutinous substances, are laid on *fresh*, damp plaster. Some, of the eighth or ninth century, are still found in the lower church of St. Clement, Rome. But it is unsatisfactory to inspect these by the dim light of wax-tapers, and the only time when they can be seen to advantage is at the illumination of the church on the festival of the saint. In an almost obliterated fresco of San Sylvestro, Rome, is a "Crucifixion," "where an angel is taking off the crown of thorns, and putting on a real crown —an incident nowhere else introduced in art."

Europe's earliest historic paintings were frescoes of the Lombards' warlike deeds, executed for Queen Theodolinda's Italian palace at Monza. But such frescoes, though most interesting, are generally so defaced that we can scarcely judge of their excellence. Far more enduring and effective are the remains of revived mosaics, once more multiplied everywhere, but almost invariably sacred in character; especially those of the twelfth-century Roman church of Santa Maria in Trastavere, or the rich mosaics of the thirteenth century, still brilliant in color, in the churches of the Lateran and Santa Maria Maggiore, executed by Jacobus Torriti. In those of Santa Maria Maggiore is said to be the earliest example of the Coronation of the Virgin. The family of the Cosmati were also celebrated mosaists at Rome during the thirteenth century. About the same period Andrea Tafi became renowned at

Florence, and adorned the baptistery of that city with mosaics of great merit, which still shine along the entire height of the dome. Gaddo Gaddi, and other Tuscan artists, worked in the same building. Vasari commences his lives of the painters with a biography of Tafi, and grows ardent in his praise. There is little, however, calculated to interest the reader of to-day except his labors as a mosaist, and the fact that he first represented angels playing on the violin, and first painted the outsides of cabinets for the reception of bridal gifts.

The thirteenth century witnessed the great revival of Italian art by Cimabue; yet he had not been without predecessors, who had striven, according to their small abilities, to infuse some force and beauty into the old Byzantine types. But their names and their works have mostly perished, and posterity is well able to bear the loss. The earliest mentioned are one Giovanni, who flourished in 960, and Petrolino, who is reported to have lived about the year 1100. The different Italian cities each aspired to produce a school of painting, rendering more or less honor and patronage to their artists, who began to form themselves into societies or "guilds," soon to grow renowned and profitable. Sienna seemed at first to give the highest promise of excellence. She encouraged art with much liberality and discretion, and took care not only of the prosperity but of the respectability of her architects and painters, who were, for the most part, gentle, contemplative, and holy. No immoral person was allowed to work upon her magnificent cathedral then building. Purity and delicacy, faith and joy, were the characteristics principally sought. Lord Lindsay speaks of the drooping

bend of the neck of their Madonnas, so humble and so meek; of the caressing intercourse between the Virgin and the Child; of their rich yet simple coloring, and their love for flowers and birds and every thing sweet, and pure, and fresh, in creation. The city was devoted to the Virgin, and she was of course the painters' chief subject. It is of interest to examine the pictures of this school, kept in the Siennese Academy; but to our educated eyes they will seem stiff and feeble, and still bound by the old Byzantine trammels so destructive to beauty. The drawing of hands and feet was also a hopeless problem to the artists of that day.

Guido of Sienna is the first well-authenticated personage in the history of Italian painting. They show you, in the church of San Domenico, his "Enthroned Madonna," heavily draped and seated under an arch, with three angels hovering above her. The infant Saviour, in robes of yellow and gold, is in her lap, and holds up two fingers of his little hand in the attitude of benediction universally adopted. The flesh-tints are not quite so dark as among the Greeks, but they can scarcely be called much fairer than olive-green. At the bottom of the panel is this inscription in Latin, with the date 1221:

> "I, Guido of Sienna, upon whose soul may Christ have mercy,
> Have painted this in pleasant days!"

In the early school of Pisa, Nicolo Pisano produced as wonderful a revolution in sculpture as Cimabue and Giotto in painting. Sculpture was therefore its favorite department, leaving pictorial art less practised; but reliable mention is made of one Giunta Pisano, who is said to have painted about

1230, in the church of St. Francis at Assisi. Some half obliterated frescoes are there ascribed to him, especially a 'Crucifixion," in which a dead Christ, of a repulsive Byzantine type rises above a crowd of grave and motionless figures, arranged as in ancient congregations—the men on one side, the women on the other. At the foot of the cross is a much-damaged figure of St. Francis. He executed at the same time a small, full-length, mild-faced figure of St. Francis, which is now preserved in the sacristy of the church, and has almost the authenticity of a portrait. A little panel picture, also ascribed to Giunta, very old, very black, and very ugly, is in the Dresden Gallery. It will not excite a burning desire in the beholder for a further research into his works.

A family of artists, called the Berlinghieri, dwelt at Lucca in the commencement of the thirteenth century, but most of the primitive Lucca paintings are only crucifixes, after the most disagreeable models. St. Francis was also an occasional subject for their brush; but the peculiar devotee of this saint was Margaritone of Arezzo, born in 1236. He was, moreover, an architect and sculptor, and his native city Arezzo still preserves some efforts of his skill, all in Byzantine taste and style. He has an altar-piece in the English Gallery, representing "the Virgin and Child in an elliptical glory, supported by angels, with the symbols of the evangelists; and, on the sides, scenes from the lives of St. John, St. Benedict, St. Catharine, and St. Margaret." The complexions are dusky bronze, with vermilion spotted cheeks. According to Vasari, he died aged seventy-seven.

Into this faint twilight dawning of a day of beauty and progress was born, in 1240, Giovanni Cimabue. He was a

native of Florence, and of a proud and noble family. His own character is reported to have been haughty and disdainful, yet lofty in aim and patient in labor. He could not brook a fault in his pictures, but aspired far beyond the attainments of his age, and achieved a fame which, according to his enthusiastic biographer Vasari, entitles him to be called the "father of modern painting." This reputation may seem to rest upon slight foundations; but we must remember that what now appears to us painful feebleness and formalism in art, and crudeness in color, was then a daring advance upon all received standards. Until the time of Cimabue, painting had never been considered as in any real sense an imitation of Nature. It is true that under his hands it did not proceed very far in this direction, but he at least perceived the ideal, though it was reserved for his pupil Giotto to illustrate, both by precept and example, the new theory of art. Cimabue changed the Byzantine system of color, and introduced another method of flesh-tints, giving warm shadows, and a light instead of a dark undertone. He also emancipated draperies from their Greek rigidity, and caused them, though still voluminous, to fall in more natural and tasteful folds. He avoided the round eyes of his predecessors, and gave a faint touch of sweetness and grandeur to the severe and repulsive faces which had formerly disfigured both Virgin and saints. His knowledge of perspective was of course small, of anatomy still less, and kindness forbids us to allude to his attempted hands and feet; but the soul of the picture began to struggle through, and art was no longer mechanical. Whether he had been instructed by Greek masters is a disputed question, but he must at least have studied their paint-

ings and felt their deficiencies. His earliest work was a "St. Cecilia"—no inspired musician, but a heavily-draped matron, seated on a throne, with a book of the gospels in one hand and a palm-branch in the other. In the Florence Academy is preserved a large "Madonna and Child," originally intended for the monks of Vallambrosa, with three adoring angels on each side, on a gold ground. Several saintly heads at the bottom are the finest part of the picture; yet when we contrast it with a Byzantine "Magdalen" which hangs close by we can form a better opinion of Cimabue's real progress. especially if we subjoin a description of this Byzantine penitent, who is spoken of by a distinguished spectator as possessing "wooden hands, projecting ears, and the figure and pose of a mummy." Two red daubs ornament her cheeks, and her appalling length is enveloped in a dark reddish-brown garment. She stares fixedly before her, and holds the conventional scroll.

When put into competition with such representations as these, we begin to comprehend the rapturous admiration which was universally accorded to the colossal Madonna afterward painted by Cimabue for the church of Santa Maria Novella. This was the largest altar-piece Florence had ever seen. It was carried to its destined abode by a festive procession with music and banners, and the artist realized for the moment all his dreams of fame. It still remains in the Rucellai Chapel of the venerable church. "The Virgin, in a red tunic and blue mantle, with her feet resting on an open-worked stool, is sitting on a chair hung with white drapery, flowered in gold and blue, and carried by six angels, kneeling in threes above each other. A delicately-engraved nimbus

surrounds her head and that of the infant Saviour on her lap, dressed in a white tunic and purple mantle shot with gold." But years have sadly dimmed its splendors, and I doubt if many travelers of the present day would have joined the procession.

Another "Madonna and Child" from the hand of Cimabue is at present in the Louvre, but has been much injured and restored. A "Madonna" uncertainly ascribed to him is in the London Gallery. But (if genuine) his extensive works are the frescoes, now falling into decay, in the church of St. Francis at Assisi. The best of these are on the roof of the nave of the upper building, and on the walls of the nave in a line with the windows. The subjects on the left-hand side are taken from the Old Testament; on the right from the life of Christ, especially the scenes of the Betrayal, and the Deposition from the Cross.

Before proceeding further it will be necessary to give a somewhat full description of this remarkable church, in regard to which Crowe and Cavalcaselle observe that its paintings "comprise and explain the history of the revival of Italian art," and that this edifice is undoubtedly "the most important monument of the close of the thirteenth century." To understand the reason of its erection we must refer to the legend of the saint it was intended to commemorate. St. Francis, often termed the Seraphic, was the founder of the Franciscan order of friars. He was a native of Assisi, and was baptized Giovanni, but called Francisco, the Frenchman, from his early knowledge of that language. He was always noted for a sweet and benevolent disposition, but his youth was given over to the pursuit of pleasure, till a long illness,

at the age of about twenty-five, produced more serious thoughts, and the determination to devote himself wholly to religion. His father bitterly opposed this resolution, and besought a friendly bishop to dissuade his son from such a course. But the bishop was moved with joy and reverence at Francis's holy fervor, gave him a beggar's cloak, and encouraged him in his vocation. He first assumed the charge of a lepers' hospital, cared for the poor and sick, and lived in ragged penitence, prayer, and fasting, supporting himself only by begging alms. Instead of a girdle he wore a rope about his waist, from which peculiarity his followers are sometimes termed Cordeliers. The three vows of poverty, chastity, and obedience, he held to be indispensable to all Christian perfection. Crowds were converted by his preaching, and marvelous stories were told of his penances, his gentleness, his tenderness, and piety. The birds were friends with him, and the beasts of the field followed him like children. "Hares and pheasants sought refuge in the folds of his robe, and his heart overflowed with love toward all living creatures." A pet lamb was his frequent companion. He went upon missions to heathen countries, was rapt in trances and ecstasies; and finally, in a cave upon Mount Alverna, he saw the vision of a seraph, with six shining wings, and received in his hands, and feet, and side, the marks of the wounds of our Saviour. This subject has been painted under the title of "St. Francis receiving the Stigmata." Two years after his death he was canonized, and became the most popular saint of Italy. Over his tomb a church was dedicated in his honor early in the thirteenth century.

The architecture of this church was Gothic, and its ar-

rangement peculiar; "two churches of almost equal extent being built, one over the other:" the lower to cover the sepulchre of St. Francis, the upper intended for the religious uses of the monastery. "The great veneration in which this place was held was evinced by the quantity of paintings with which the walls were covered in the thirteenth and fourteenth centuries. First, Grecian masters, and after them, it is supposed, Giunta Pisano, executed considerable paintings, of which little, however, is now recognizable." Cimabue and his pupils continued the work, and afterward Giotto, as we shall see, left in these remains some of his most characteristic frescoes.

The present condition of the church of St. Francis at Assisi is thus strikingly described by Taine, in his volume upon Italy:

"Over the body of the saint, which the people regard as ever living and absorbed in prayer at the bottom of an inaccessible cave, the edifice has arisen and gloriously flowered, like an architectural shrine. Here is a crypt, dark as a sepulchre, into which the visitors descend with torches; pilgrims keep close to the dripping walls, and grope along in order to reach the grating. Here is the tomb, in a pale, dim light, similar to that of limbo. A few brass lamps, almost without light, burn here eternally, like stars lost in mournful obscurity. The ascending smoke clings to the arches, and the heavy odor of the tapers mingles with that of the cave. The guide trims his torch, and the sudden flash in this horrible darkness, above the bones of a corpse, is like one of Dante's visions.

"But that which cannot be represented by words is the

middle church, a long, low spiracle, supported by small, round arches curving in the half-shadow, and whose voluntary depression makes one instinctively bend his knees. A coating of sombre blue and of reddish bands, starred with gold, a marvelous embroidery of ornaments, wreaths, delicate scroll-work, leaves, and painted figures, covers the arches and ceiling with its harmonious multitude. On one hand is the choir, surcharged and sown with sculptures; yonder a rich, winding staircase, elaborate railings, a light marble pulpit, and funereal monuments; here and there, haphazard, a lofty sheaf of slender columns, a cluster of stone gems whose arrangement seems a fantasy, and, in the labyrinth of colored foliage, a profusion of ascetic paintings, with their halos of faded gold; all this vaguely discernible in a dim, purple light, amid dark reflections from the wainscotings.

"On the summit, the upper church shoots up as brilliant, as aërial, as triumphant, as this is low and grave. It tapers its columns, narrows its ogives, refines its arches, mounts upward and upward, illuminated by the full day of its lofty windows, by the radiance of its rosaces, by the stained glass and golden threads of stars, which flash through the arches and vaults that confine the beatified beings and sacred personages with which it is painted from pavement to ceiling. Time, undoubtedly, has undermined them; several have fallen, and the azure that covers them is tarnished; but the mind immediately revives what is lost to the eye, and it again beholds the angelic pomp such as it first burst forth six hundred years ago."

Contemporary with Cimabue, in the then prosperous city of Sienna, Duccio, called Duccio di Buoninsegna, was slowly

beginning to learn that the teachings of Nature are a safer guide in art than the traditions of the East. The time for the æsthetic freedom of Italy was fully come, and the master minds in all provinces were preparing for the change. Duccio was independent of Cimabue, as Cimabue of Duccio, but the same spirit was stirring in each. We have no positive record of his birth, though a picture marked 1278 is ascribed to him in the Museum of Nancy, as is also a Virgin and Child of somewhat later date, now in the London Gallery. But his greatest work, and one most instructive to his countrymen, was the grand altar-piece, fourteen feet long and seven high, which he completed for the Sienna Cathedral. This was painted on the front with a Madonna and Child encompassed by saints, and on the back with twenty-eight small scenes from the passion of Christ, beginning with the entry into Jerusalem. It has since been sawed in two, and the parts placed in the museum opposite the cathedral. Below the Madonna he wrote: "Holy Mother of God, grant peace to the people of Sienna, grant life to Duccio, since he has thus painted thee!" It was finished in 1310, and the Siennese were as much excited by it as the Florentines had previously been by the Virgin of Cimabue; so that similar honors were lavished on it, and a similar procession bore it from the studio to its magnificent altar. The little paintings on the back, which the citizens doubtless thought far inferior to the highly-ornamented Madonna in front, are now the valued evidences of Duccio's skill. They are beautifully finished, finely grouped, and unexpectedly natural and impressive His touch may be less free and noble than that of Cimabue, but he displays refinement and elegance. Yet he must, in

turn, give place to Giotto, whom all acknowledge to have been the first true "lord of Painting's field"—an artist, as Vasari expresses it, "by the gift of God."

The events of Giotto di Bordone's life have so often been narrated that it may seem tedious to repeat them, yet none can be omitted from a history of art. He was born at Vespignano, not far from Florence, in 1276; and every one has heard how, when he was a shepherd-lad of ten years old, Cimabue came riding through the valley, and saw him making a drawing of his sheep with a piece of stone upon a rock. With quick perception and sympathy, he recognized the genius of the child, took him to his own home, and educated him as a painter. Growing to manhood, Giotto became the friend of Dante, of Petrarch, and of Boccaccio: his enthusiasm was roused and his ambition fired, while at the same time his abilities were properly trained and regulated. He was appreciative, yet practical; his nature was inventive, fertile, and varied; "though born in a mystic century, he was himself no mystic." He looked on Nature with keen, comprehensive eyes, and boldly aimed to reproduce what he saw. With himself, the result was originality; with his critics, amazement and admiration. They were filled with wonder to perceive that human passions could be painted on pictured faces—that the melancholy figures should really look sorrowful, or the happy glad.

Giotto's acquirements were not only those of an artist, but he was liberally educated in the various accomplishments of the period. His literary attainments were great, and he was even himself somewhat of a poet—as in the lines which he penned upon "Poverty." Of his powers as a mosaist we have

ample proof in the famous mosaic of the "Navicella," much defaced and repaired, but yet preserved in the porch of St. Peter's, at Rome, representing the ship of the Church, manned by the apostles, and tossed upon the sea, while St. Peter, in the foreground, is being rescued by Christ from the waves. As an architect he has left us the matchless Campanile of Florence to speak his praise. Personally he was genial, witty, and popular, but far from handsome. His eight children were so ugly that Dante commented upon their appearance in most unflattering terms. The poet of "Paradiso" and the "Inferno" had been himself a scholar of Cimabue, though the only notice we have of his progress is in language which he himself uses when, in speaking of Beatrice, he says, "Whiles I thought of her, I drew an angel." But he always continued his regard for his fellow-pupil, and many of Giotto's most forcible ideas were probably due to his suggestion. Counterbalancing this, we find that Giotto (or pupil) has given us the finest and most favorable portrait of Dante, discovered within the last forty years, among some frescoes which had been whitewashed over, in the chapel of the Palace of the Podestà, Florence. It was much damaged, but shows us a youthful and noble figure, with a red hood and vest, and green underwaistcoat, bearing in the right hand "a stem with triple fruit, possibly emblematic of the three great poems of which he is the author." This photographs admirably, and is quite different from the better-known but less agreeable likeness on the north wall of the cathedral, which depicts him standing in a robe of red, with head crowned with laurel, holding in his hand an open book.

As a painter, Giotto's chief excellences were the natural-

ness and life-like expression which have been already commended—delicate carnation flesh-tints, flexible attitudes, and simple and graceful draperies. His defects were ignorance of anatomy and perspective, oblique and half-closed eyes, flatness of form, and want of correct method in foreshortening.

The frescoes in the church of Assisi, illustrative of the life of St. Francis, are among his earliest efforts. His scholars of course assisted in their execution, but many in the lower church are known to be from his own hand. All these frescoes are very interesting; some are most curious, and clearly display the novelty of his style. For instance, in the painting of St. Francis causing water to flow from a rock in answer to his prayers, we perceive a thirsty man stooping to drink—the first example of so common an incident in ordinary life being introduced into art. Another singular fresco depicts St. Francis preaching to the birds. The good friar is earnestly exhorting his feathered congregation who, gathered under the shade of a very symmetrical tree, turn up their little heads and listen with profound attention; for St. Francis extended his loving spiritual care to all creation, and, when he heard the songs of the larks, was wont to say, "Our sisters, the birds, are praising God; let us sing with them!" By far the best, however, of this series of wall and ceiling paintings are the four compartments of the vault of the lower choir, representing the espousals of St. Francis to poverty, chastity, and obedience. First we behold the fortress of Chastity which the monk is scaling; in the second, the angel of Obedience, draped in black, lays the yoke upon his neck; in the third stands Poverty as a bride, while Francis places a ring

upon her finger, and the Saviour blesses the union; and in the fourth we see the apotheosis of the saint enthroned in glory and honored by angels. Realism blends with tradition and poetry in many trifling details; as where "a dog barks at the feet of Poverty, a child goads her with a stick, and a boy throws stones at her."

Pope Boniface VIII., who was, like his wealthy successors, a patron of rising art, soon summoned Giotto to Rome; and with this visit is connected the familiar story of the papal envoy who asked from the painter a proof of his ability. "Whereupon Giotto, who was very courteous, took a sheet of paper, and a pencil dipped in red color; then, resting his elbow on his side, with one turn of his hand he drew a circle so perfect and exact that it was a marvel to behold. This done, he turned to the courtier, saying, 'There is your drawing!'" The amiable Pope appears to have been quite satisfied with this effort, and it is still perpetuated in the Italian proverb, "rounder than the O of Giotto." No remains of his works are now discoverable in Rome, except the mosaic of the Navicella, some old panels in the sacristy of St. Peter's, and a fragmentary fresco in the church of St. John Lateran, in which Pope Boniface announces from a balcony the opening of a jubilee.

Returning to Florence in 1300, he, or his pupils, adorned the Palace of the Podestà with frescoes of the "Inferno" and "Paradiso," in which occurs the portrait of Dante mentioned a few pages back, as well as other contemporary likenesses. The same room contains almost obliterated paintings from the lives of St. Mary Magdalen and Mary of Egypt. The passion for whitewash which concealed these valuable pict-

CHRIST ADORED (*Giotto*).

ures was similarly exercised in the chapels of Santa Croce and other Florentine churches, and artistic treasures long lay hid under such coarse covering. A "Last Supper," perhaps a work by Giotto's best scholar, is the earliest large rendering of this subject. The Peruzzi and Bardi Chapels contain Giotto's fine frescoes on St. John and St. Francis. The "Birth of the Virgin," in Santa Maria Novella Cloisters, may also be admired. In his pictures of the Madonna, Giotto generally placed the angels kneeling before her throne, singing to her or waiting on her as her celestial ministrants.

In 1305 the artist made a journey to Padua, and there completed his celebrated frescoes from the lives of the Virgin and the Saviour, in the Scrovigni Chapel of the church of the Arena. These are full of expression and energy, especially a figure of St. John about to throw himself on the body of Christ. Several of them have been chromo-lithographed by the Arundel Society. He also visited Ravenna and other parts of Italy, but, though he may have gone to Naples, it has been ascertained that the "Seven Sacraments" in the church of the Incoronata, in that city, formerly ascribed to him, is not genuine; neither is he now believed to have worked in the Campo Santo of Pisa; but some of his panel and altar pieces are collected in the Florentine galleries.

Giotto's crucifixes may be said to have marked, in a minor way, an era in art. All who have passed through Southern Europe must recollect the innumerable "Crucifixions," carved or painted, which decorate churches, chapels, convents, or wayside shrines. In the fourteenth century these were even more reverenced, and their early style was assuredly not

calculated to attract the beholder to the cross. Wounded and harrowing figures, with emaciated limbs, despairing countenances, and streaming jets of blood, were their best conceptions of the Saviour of the world. But Giotto so improved upon this ancient type as to convey some expression of suffering majesty, heavenly love, and resignation, and thus to furnish a new incentive to devotion, which his successors were eager to adopt and copy.

Popular and beloved in life, Giotto was no less honored in death. He was buried in 1337 in the cathedral of Florence, where a monument was erected to his memory, near the tomb of Cimabue. His pupils and immediate followers were entitled "the Giotteschi." None of them possessed extraordinary ability, but the most talented was Taddeo Gaddi (1300–1366), to whom Giotto had stood godfather. His principal frescoes are in the church of Santa Croce, and his panel-pictures exist in Berlin, in London, and in the Florentine Academy of Fine Arts. Indeed, some of the works attributed to Giotto were probably painted by Gaddi. He was also an architect, and continued his master's labors upon the Campanile. Like the rest of his school, he had a *penchant* for long, slender figures, and architectural backgrounds.

Tommaso di Stefano, called Giottino, or the Little Giotto, born in 1324, appears to have been a melancholy recluse, who died early of consumption. He, too, has pictures in Santa Croce, Florence, from the legend of St. Sylvester. His father was so good an imitative painter that he was spoken of as "*Il Scimia della Natura*," the "Ape of Nature," a term intended to be highly complimentary.

While Florence was thus gaining supremacy in the fine

arts, Sienna did not yield her renown without a struggle. She possessed a rival painter, though posterity no longer allows him to cope with Giotto. Simone Martini, often called Simone Memmi, was born in 1283, and in 1324 married the daughter of one Memmi, a painter, whose name has thus been transferred to him. His brother-in-law, Lippo Memmi, was his associate, but ranked far below him in merit. Simone excelled in the old Siennese characteristics of delicacy, purity, and repose. His pictures shine with the beauty of holiness. One of his large early frescoes is exhibited in the hall of the Public Palace of Sienna, while in the chapel of St. Martin at Assisi is a series of fresco illustrations from the life of that saint, including the familiar subject of Martin dividing his cloak with a beggar. The frescoes of the Spanish chapel in the church of Santa Maria Novella, Florence, which were for many years ascribed to Simone Memmi and Taddeo Gaddi, are now ascertained to be the work of but second-rate artists. After the removal of the papal court to Avignon, Simone was invited thither, but his labors in that city have been ruined by time and decay. There he resided as the friend of Petrarch who wrote two sonnets in his praise, and there he completed the portrait of Laura which has unfortunately perished. There, too, he died in 1344. He is more celebrated for his frescoes than his panel-pieces, though an "Annunciation" is to be found in the Uffizi, Florence, the joint work of himself and Lippo; also a "Madonna and Child," and (possibly) a "Finding of the Saviour in the Temple," in the Liverpool Gallery The figures in this last production display much grace and gentleness, and are elaborately modeled, but covered with most cumbersome drapery. In addition to his other talents

Simone was quite eminent as a miniaturist, and is also said to have painted the first equestrian portrait known in Italian art. After his death the reputation of the Siennese painters declined, though Taddeo di Bartolo, who flourished about the close of the fourteenth century, is in some degree worthy of note. Frescoes on the "Death of the Virgin" in the chapel of the Public Palace at Sienna, and a few pictures at Perugia, or altar-pieces at Sienna, are his chief remains.

Andrea Orcagna, or Andrea Arcagnuolo di Cione, born in 1329, was the son of a Florentine goldsmith, and became proficient as an "architect, goldsmith, sculptor, painter, mosaist, and poet." Orcagna is a corruption of his second name, which, in its primary meaning, signified "archangel." His talents as a sculptor will be best appreciated by an inspection of his "Tabernacle" in the church of Or San Michele, Florence, while he also had reputation as an architect. Orcagna's genuine frescoes are found in the Strozzi Chapel of Santa Maria Novella, Florence; but he is most interesting to us from his long-reputed connection with the famous frescoes in the Campo Santo. This burial-place of Pisa has an extremely remarkable history. Ships which, shortly before the year 1200, sailed from Jerusalem to Pisa, brought fifty-three loads of sacred earth from Mount Calvary, which were deposited in a small inclosure near the Pisan cathedral, and planted with cypress-trees. An arcade, very like cloisters, with adjoining chapels, was built around it. On one side of this arcade were many windows, looking upon the holy field, while the opposite side was decorated with appropriate frescoes by the best artists. This process of decoration was continued for two hundred years. Dampness and time soon discolored and

defaced the pictures, but when in good preservation they were unique of their kind. Conspicuous among all were the "Last Judgment" and "Triumph of Death," first ascribed to Andrea Orcagna, then assigned to Lorenzetti of Sienna, now supposably by an unknown artist. The "Last Judgment" is a large and powerful composition, in which Christ, accompanied by the Madonna, decides the destinies of the rising dead. Mrs. Jameson observes that the attitudes of Christ and the Virgin were afterward borrowed by Michael Angelo in his celebrated "Last Judgment," but that even he could not equal this old fresco in dignity and grandeur. The other yet more singular and terrible wall-painting is the "Triumph of Death," of which I add Lord Lindsay's description:

"It is divided by an immense rock into two irregular portions. In that to the right Death, personified as a female phantom, bat-winged, claw-footed, her robe of linked mail, and her long hair streaming on the wind, swings back her scythe in order to cut down a company of the rich ones of the earth. Castruccio Castracani and his gay companions, seated under an orange-grove, are listening to the music of a troubadour and a female minstrel; little genii or Cupids float in the air above them; one young gallant caresses his horse, a lady her lapdog—Castruccio alone looks abstractedly away, as if his thoughts were elsewhere. But all are alike heedless and unconscious, though the sand is run out, the scythe falling, and their doom sealed.

"Meanwhile the lame and the halt, the withered and the blind, to whom the heavens are brass and life a burden, cry on Death, with impassioned gestures, to release them from their misery, but in vain; she sweeps past and will not hear

them. Between the two groups lie a heap of corpses, already mown down in her flight—kings, queens, bishops, cardinals, young men and maidens, huddled together in hideous confusion: some are dead, others dying—angels and devils draw their souls out of their mouths. The whole upper half of the fresco, on this side, is filled with angels and devils carrying souls to heaven or to hell; sometimes a struggle takes place, and a soul is rescued from a demon who has unwarrantably appropriated it. The angels are very graceful, and their intercourse with their spiritual charge is full of tenderness and endearment; on the other hand, the wicked are hurried off by the devils and thrown headlong into the mouth of hell, represented as the crater of a volcano belching out flames, nearly in the centre of the composition. These devils exhibit every variety of horror in form and feature.

"Below the volcano, a tract of mountain-country extends to the left extremity of the compartment, representing, apparently, the desert of Egypt, crowned by a monastery, and peopled by hermits. A hermit is seated, reading, in front of the monastery; another, leaning on two crutches, stands beside him — both are full of truth and character; a third, to the left, milks a doe; a fourth gazes downward after the fifth, St. Macarius, who has descended the mountain, but from whom attention is distracted by a gallant cavalcade of lords and ladies who ride past below him, their falcons on their wrists, returning from the chase, and headed by Uguccione, Signor of Pisa, and by the Emperor Louis of Bavaria. They issue from a narrow gorge of the mountains; the hermit, St. Macarius, stands on the lowest declivity, and invites their attention to three open coffins laid beside the road, in which are seen

three human corpses in three stages of decomposition. They look eagerly down upon them, Uguccione holding his nose. The lady on the right hand seems touched with the spectacle, but the rest are indifferent; and the exhortation of the hermit passes by like idle wird—they scarcely heed him.

"Nothing can be more admirable than the action of the animals in this procession—the horror, especially of the horses, shying back, and yet eagerly peering forward as they scent the carrion—nor are the attitudes and action of their riders less graphic. Verses explanatory of the subject are dispersed in scrolls, in semi-Byzantine taste, throughout the composition."

Let nobody, however, fancy that we can see all this to-day, at a single glance, in the great hall of the Campo Santo. Its paintings are mutilated and injured, and it needs intelligence and patience to correctly trace them out; but, as excellent engravings of them were long since taken, and as photographs are easily procurable, all may judge for themselves of their original and impressive power.

Bernardo, the brother of Orcagna, was supposed to have added a third fresco—a representation of "Hell," where Satan is seated as a fiery giant, with flames bursting from him in all directions. Bernardo also assisted in Andrea's frescoes of "Hell" and "Paradise," in the Strozzi Chapel of Santa Maria Novella, Florence.

A number of other artists were employed in the Campo Santo, among whom may be mentioned one Spinello Aretino, of Arezzo (1328–1400), who executed scenes from the life of St. Ephesus. Unluckily for himself, he did not confine his labors to such designs; but, probably stimulated by the exam-

ple of Bernardo, painted a "Fall of the Angels" for a church of his native city, in which he depicted Satan as so unutterably and appallingly hideous, that he is said to have become insane over his own conception, and to have died distracted. This may be a legend without foundation, but we can only wonder why such a fate did not befall many old masters.

It is pleasant to turn from Spinello to the artistic monk Lorenzo Monaco (1370–1422), whose name and large pictures are preserved in one saloon of the Uffizi, Florence; and to the mild, peaceful, and seraphic Fra Angelico—"the St. John of art." So appropriate and universal is his surname of Angelico that few are aware it never rightfully or even monastically belonged to him. He was born in 1387, in the province of Mugello, and christened Guido Petri. At the age of twenty he entered the Dominican convent at Fiesole near Florence, under the title of Fra Giovanni. Here his vocation soon manifested itself. Learned monks might write of heaven, zealous monks might preach of heaven, but his peculiar calling was to paint heaven before the eyes of all. He began his labors as a miniaturist, working with his brother Benedetto, who was also an illuminator of choral books and missals; but the agitations of the times disquieted even the dwellers on the heights of Fiesole, and the brethren were sent for a season to Cortona, where we still find Angelico's early works —a "Madonna with Saints and Angels," an "Annunciation," and "Scenes from the Lives of the Virgin and St. Dominic." Returning to Fiesole, he remained for some years in his old abode, till, upon the acquisition of the Florentine monastery of San Marco, the order removed him thither. With the history of this monastery, one of the most interesting spots

in Florence, his name will ever be intimately connected. There he dwelt in saintly calm; humble, holy, devout; working with all diligence at the command of his prior; taking no gain or payment for himself; altering nothing, because he believed his first inspiration to be direct from God; painting Christ and Mary, according to Montalembert, "only on his knees, and his crucifixes amid floods of tears;" adorning the cells of the friars with those marvelous frescoes which now shine, faintly faded, "less like a picture at all than some celestial shadow on the gray old walls." An eloquent writer has thus imaged his convent-life: "Around him all actions were prescribed, and all objects colorless; day after day uniform hours brought him the same bare walls, the same dark lustre of the wainscoting, the same straight folds of cowls and frocks, the same rustling of steps passing to and fro between refectory and chapel. But amid this monotony his heart involuntarily summoned up and contemplated the concourse of divine figures. Glittering staircases of jasper and amethyst rose above each other up to the throne on which sat celestial beings. Golden aureoles gleamed around their brows; red, azure, and green robes, fringed, bordered, and striped with gold, flashed like glories. All was light; it was the outburst of mystic illumination."

No observer of to-day need consider such language exaggerated if he carefully notes the peculiar merits of this master. His range is narrow, but within its own limits comes as near perfection as human art can ever reach. He painted only sacred subjects, and those only in the most sacred manner. His forms were always closely draped—a fortunate circumstance, when we consider his ignorance of anatomy; his

coloring was clear, pure, and tender beyond the power of words to describe; and the expression of his faces so innocently radiant, so exalted, and so heavenly, that a glance at their beauty is like a glimpse into another world. No wonder that after regarding his holy throngs he should be ever known as Fra Angelico, and almost canonized in addition as "Il Beato," so that in Italian catalogues he is usually entered as "Beato Angelico." His deficiencies were what might naturally be expected. His chief gift being imaginative spirituality, he failed in delineating the real and the actual. His drawing is often faulty, and his proportions incorrect. He could depict repose, but not action; and when he attempts to portray the workings of any evil or malignant passions the result is almost ludicrously weak. All his sinners "look like sheep in wolves' clothing." Even if he tries to paint foul fiends—an effort into which I regret to say his gentle nature was on rare occasions beguiled—they are only very ugly but very tame hobgoblins, with scarcely any flavor of the genuine devil in their composition.

In America Fra Angelico is most widely known by the angels on gilded panels which are so generally imported into every city. These are copied from the originals in the Uffizi Gallery, Florence, where they are painted in the frame of a large picture, styled a "Tabernacle," representing a Madonna and Child, with attendant saints. The angels, playing on instruments, stand, in the size and colors in which we see them, on the gilt ground of the frame, entirely surrounding the interior picture. A much smaller but most exquisitely finished painting of a similar subject, similarly grouped, a standing Madonna and Child, called the "Madonna della Stella," with

figures of miniature proportions, rests upon an easel in one of the apartments of San Marco. This building also contains, besides the frescoes in the cells already alluded to, and several other wall-paintings in the corridors and cloisters, Fra Angelico's largest but by no means most pleasing work—a "Crucifixion" or "Adoration of the Cross," in the chapter-house, made the scene of the interview between Savonarola and Romola in George Eliot's novel. This immense composition covers the whole side of the room, and shows us Christ on the cross, with the two thieves near him, and St. Mark, the patron saint of the convent, and many life-sized Fathers, founders and heads of orders, gathered in worshiping rows below. "The main event goes for nothing, but Jerome and Augustine, Francis and Dominic, with faces more real than our own, have carried on a perpetual adoration ever since, and never drooped or failed." In the Florentine Academy of Fine Arts we discover a few other specimens of the painter's skill, especially a "Last Judgment," an extraordinary piece, whose centre represents a long pavement of tombs, out of which rise the dead, having thrown off the stone slabs which marked their burial-place. Above them we perceive Christ the Judge with descending angels. At his left is hell, with demons seizing the condemned; while at his right is paradise, a fair, flowery meadow lit with stars, and thronged with angels who press forward to receive the just. They meet; they embrace; golden halos gleam upon their heads, and hand-in-hand they glide along, through the bright perspective, toward a distant gateway luminous with rays of glory. Monk though he was, the artist distributed his rewards and punishments with singular impartiality; for many a friar

and even bishop, meets our gaze in his assembly of the wicked. The other picture, usually placed upon an easel beside it, is the "Descent of Christ into Hades." This cannot boast of beauty, but is very interesting and grotesque. Hades, or "Limbus," as it was then called, is a dark, rocky cave. Christ, bearing the banner of the cross, has burst open its heavy door; in fact, the door has literally fallen down, and a howling devil lies under it, crushed perfectly flat. Rejoicing souls rush to greet the Redeemer, and Adam seizes him by the hand. In the corners of the cavern, or up among the black rocks, ugly little imps look on with disappointed rage.

A more beautiful and celebrated composition of Fra Angelico hangs at present in the Louvre. It is a "Coronation of the Virgin," a subject in which he particularly delighted. But of all his Coronations this is the gem. August Schlegel, the German critic, has written a whole volume in its honor. An enthroned Saviour sets a diadem upon the head of the Madonna, who bends meekly forward. A chorus of twelve angels play their harps, viols, and other instruments, in harmonious concert; below them a crowd of holy figures adoringly behold the scene, and several lovely saints, among them St. Catharine with her wheel, St. Agnes with her lamb, and St. Cecilia crowned with roses, kneel around. Seldom shall we find a picture which can give more pleasure than this rich and varied piece. So clear and brilliant, yet so soft in color, its sweet, serene faces full of joy and calm, we may still say of it what Vasari wrote, more than three hundred years ago, when he declared himself convinced that those blessed spirits could look no otherwise in heaven itself.

Thus praying and painting, the course of Fra Angelico's cloister-life flowed on most tranquilly for nearly forty years. But his fame had reached to Rome, and in 1446 the then reigning pope desired his presence at the Vatican, where he decorated a chapel with frescoes from the histories of Saints Lawrence and Stephen. This is his only work now in that city, except the pictures ascribed to him in the Vatican and Corsini Galleries. During a short stay at Orvieto, he began a "Last Judgment" in the cathedral, which was afterward finished by Luca Signorelli. The purity and elevation of his nature so excited the admiration of the pope that he offered him the archbishopric of Florence as soon as it became vacant; but Angelico refused, saying that he did not feel himself capable of ruling men, and requested that another might be appointed. He died in Rome, in 1455, at the age of sixty-eight, and is buried in the church of Santa Maria Sopra Minerva. On the simple slab which serves as his monument is a Latin inscription which has been thus translated:

"It is no honor to be like another Apelles, but rather, O Christ, that I gave all my gains to Thy poor. One was a work for earth, the other for heaven. A city, the flower of Etruria, bare me, John!"

CHAPTER V.

TRADITIONS OF PAINTING.

To properly comprehend the rise and progress of painting during the middle ages, something more is necessary than mere biographies of the painters. We must be able to enter somewhat into the spirit of the times, to understand what thoughts and aspirations were likely to find expression in art, what subjects were best calculated to reach the popular mind, and in what form and through what technical methods they were conveyed. The brief history of the earliest masters, detailed in the few preceding chapters, suffices to show that the Church, and the traditions of the Church, were the first motive powers in art as well as in literature. A certain framework of faith was the very basis upon which all civilized society rested. We may differ in our estimate of the quality and value of that faith, but the fact is indisputable. To set forth its truth, and illustrate its legends, was long held to be the chief end of the human intellect. Even the Real was for many centuries kept in rigorous subjection to the Ideal, or considered as its antagonist; and it was only very slowly that their true relation began to be appreciated. Painting was first entirely sacred; subsequently the historical and classical elements were added; now we understand that all fields are open, and that it may gather its laurels where it will.

But during the fourteen Christian centuries in which we have been at present interested, and, in a modified degree, for some time afterward, all art was ecclesiastical in sentiment and expression. Its usual aim was to portray in the most graphic manner, and with the most emotional results, the various scenes in the life of Christ, of the Virgin Mary, and of the favorite saints; together with such representations of doctrines or holy mysteries as best tended to the instruction of the people. Whatever embellishments of these events or doctrines had been supplemented by tradition were unhesitatingly accepted and embodied with the original facts. Symbolism was an important part of the artistic creed; even different colors had a different significance. We shall therefore devote some pages to ascertain what were the main events within whose limits the painter labored, and how and with what accessories he was accustomed to depict them. So only can we appreciate and explain the numberless pictures of the old masters which we find, not only in all European galleries and churches, but in the very engravings and photographs which we hang in our own houses.

And first we must remember that oil-painting, as we now see it, was in those days unknown. Pictures were either frescoes, executed in large proportions on the outer and inner walls of churches, palaces, and public buildings, with colors ordinarily light in hue, laid quickly on the plaster while still damp and fresh (hence the name *fresco*); or they were done in distemper (*a tempera*), upon panels of wood, with colors mixed, not with oil, but with fig-juice, gum, or white of egg. Sometimes the same preparation was used on a ground of lime, polished "as white as milk, and as smooth as ivory

When these were small in size they might be called panel or easel pictures; yet they were not intended to ornament the dwellings of citizens, but adorned cathedrals, churches, or private chapels; or possibly the doors of sacristies, or the presses and chests in which the robes of the priests and the sacramental vessels, or even occasionally a maiden's bridal gifts, were kept. If large in dimensions they were employed as altar-pieces, and were often architecturally arranged. "In the centre was the main painting, above which the frame formed pointed arches, each containing pictures of single saints, while below was a platform, called a predella, which was ornamented by small designs relating to the principal subject. When the altar-piece was in two parts, united by hinges, it was called a diptych, when in three parts a triptych, whose sides or doors could open and shut, and were spoken of as 'wings.' On these wings the Annunciation to the Virgin, or the portraits of the donors of the altar-piece, might be painted. In after-years, when removed from the churches for which they were constructed, these altar-pieces were taken apart, so that the predella and upper pieces were frequently lost, or carried away separately."

These being the uses to which painting was as yet applied, we are less inclined to wonder that it was confined to religious themes. Before particularizing the number and treatment of those themes, it will be well to quote the standard explanation of the mystic meaning of the colors with which the artist worked:

"White was the emblem of religious purity, joy, or life. The Saviour generally wears white after his resurrection. The Virgin wears white only in the Immaculate Conception

and the Assumption. Her proper dress is a blue mantle, with a star in front, long sleeves, red tunic, and head veiled.

"Red signifies divine love, fire, creative power, and royalty.

"White and red roses, as worn by Saints Cecilia and Dorothea, imply love and innocence, or love and wisdom.

"In a bad sense red implies hatred, blood, war, and punishment. Red and black were the livery of hell and the devil.

"Blue, or the sapphire, is heaven, truth, and fidelity. St. John the evangelist wears a blue tunic and red mantle.

"Yellow, or gold, was the symbol of the sun, goodness of God, marriage, faith, or fruitfulness. St. Peter wears a yellow mantle over a blue tunic. In a bad sense it means inconstancy, jealousy, or deceit. A dirty yellow is the livery of Judas.

"Green, or emerald, signifies hope or victory.

"Violet, union of love and truth; passion and suffering. Hence it was worn by martyrs. Mary Magdalen, as patron saint, wears a red robe; as a penitent, violet and blue. Red and green with her signify love and hope. The Virgin wears violet after the crucifixion; and sometimes the Saviour after the resurrection.

"Gray is the hue of mourning, humility, and innocence accused. Black refers to darkness, mourning, wretchedness; white and black together, to humility and purity of life. They are the colors of the Carmelites and Dominicans."

The traditions of painting range through the history of the Old and New Testaments; yet the principle of selection has been shown here as well as elsewhere, and after the period

of the Catacombs we find the events of the Old Testament comparatively neglected. Such artists as wished to conform to the standard sacred chronology were willing to begin their pictorial records by representations of the fall of Lucifer and the rebel angels, which, they were taught, took place just before the creation. This was the correct order, not only for ecclesiastical art but for ecclesiastical literature, of which we have an example in Milton's "Paradise Lost." In many cases, the degree of ugliness in these angels "is proportioned to their relative distance from heaven or hell," Lucifer being the most hideous of all; as we see in the fresco of Spinello Aretino, mentioned in the last chapter. Michael Angelo wished to execute the "Fall of the Angels" on the wall of the Sistine Chapel opposite "The Last Judgment," that the beginning and end of the world's history might so be visible: but never carried out his intention.

Of good angels, powerful and lovely attendants of the Saviour, the Madonna, and mankind, all painters were romantically fond. These were first introduced into mosaics, colossal in height, and rather severe in aspect, and their ministry was afterward suggested on all suitable occasions. They announce the birth of our Lord; hymn his nativity; wait upon his mother, and on all the scenes of his life and passion; mourn his crucifixion; guard his tomb; proclaim his resurrection; bear up the Virgin and the saints to heaven; comfort the sorrowing; guide the wandering; and conduct the blessed to the joys of Paradise. Strictly speaking, they should have no sex; but in primitive art are masculine, "with the feminine attributes of beauty and purity." Female angels were quite unheard of till the fifteenth and seventeenth cen-

turies. Among the seven traditional archangels, St. Michael (whose name signifies "who is like unto God"), the Captain of the Hosts of Heaven, Overcomer of Lucifer, Lord of Souls, and Separator of the Wicked from the Just at the Resurrection; Gabriel (God is my strength), the Herald of the Divine Will, and Messenger of the Annunciation to the Virgin; and Raphael (the medicine of God), the Chief Guardian Angel, are familiar to Christian art. "Michael bears the sword and scales; Gabriel the lily; and Raphael the pilgrim's staff and gourd full of water, as a traveler."

The creation of the earth, Adam and Eve, the expulsion from Eden, and the lives of the patriarchs, have been indeed artistically treated, but were rarely selected as subjects between the tenth and fifteenth centuries. Adam and Eve found most favor among the German painters; the religious avoidance of the nude being sufficient reason for their early neglect in Italy. The prophets were more frequently delineated; grand old figures, whose aged heads afforded fine scope for sublimity of form and expression. Sibyls were looked upon as semi-Christian candidates for art, "heathen prophetesses who predicted the coming of Christ to the Gentiles as the prophets did to the Jews." They were supposed to have lived at different periods, and to have been twelve in number; but they are scarcely incorporated into sacred themes till the time of Michael Angelo.

John the Baptist, the prophet of the New Testament, is the first historic character who appears as a universal favorite. In many ancient mosaics and in many baptisteries he simply takes the character of the baptizer, standing in the Jordan, beside our Saviour, in water which sometimes

scarcely covers his feet, and sometimes rises up in heaping waves to his very shoulders. He has a staff and shell from which the water is poured; kneeling angels hold the garments or cloths. Often too he is seen beside the Madonna and Child, wrapped in a hairy mantle, and bearing a reed cross or scroll inscribed "*Ecce Agnus Dei.*" On such occasions he is tall and gaunt, with a look of austerity and age. Occasionally he is portrayed as one of the patron saints of Florence. A few large frescoes are entirely devoted to representations of his life, from birth to death; such as those of Ghirlandajo in the church of Santa Maria Novella, Florence, and those of Filippo Lippi in the cathedral of Prato. Some of the latter are very beautiful, especially where, still a child, he takes leave of his parents to retire to the wilderness, or prays, a lonely, devout boy, amid the rocky desert. His death is of course included in such series, but it did not become popular as a separate subject till about the sixteenth century, when we have the fine picture, by Luini, of the daughter of Herodias with the head of St. John the Baptist, a composition subsequently adopted by artists of all nations. Neither does his introduction as a child into the group known as a "Holy Family" occur till nearly the same period.

Around the history of the Virgin Mary so many traditions have congregated, and have been so eagerly embodied, that it is scarcely possible to condense them into a single chapter. Yet it is very desirable to know, at least in outline, what are the motives of a class of pictures so numerous and varied; and it will therefore be necessary to quote largely from floating legends and from the apocryphal gospels.

The first authentic delineation of the Virgin displays to us the mother holding the infant Christ. Some indeed assert that a female figure, praying with outstretched arms, found in the Catacombs, and generally alluded to as an "Orante," was intended as a portrait of Mary; but critics seldom uphold this idea. At the close of the fifth century the Virgin and Child were represented together; not in reference to any divine element in the mother, but to express a belief in the humanity as well as the divinity of the Son, which had been questioned by Nestorian heretics. The reverence paid to the one was, however, soon extended to the other, till both were honored and at last worshiped. In early pictures of Byzantine origin the Virgin sometimes stands alone, a veiled, majestic figure, with spreading hands, as in seventh-century mosaics in Rome and Ravenna. By the fourteenth century she is enthroned in solitary state, both by Italian and Flemish painters, with diadem and halo, and gorgeous raiment. In the fifteenth and sixteenth centuries she becomes the crowned Madonna of mercy, shielding and saving the human race, and protecting them under the folds of her ample robe, as in the pictures of Filippo Lippi and Fra Bartolomeo at Berlin and Lucca. Her half-length figure, as the Mater Dolorosa, belongs properly to the sixteenth century, and to the later Italian and Spanish schools which followed; but the "Stabat Mater," or Mary beside the cross, is of much earlier date, and is given us by Fra Angelico and other devotional painters. The Immaculate Conception, as a subject of art, is quite modern, and originated in Spain, where Murillo did his best to perpetuate it.

But it is the group of the Madonna and Child which most

excites our attention. This was built into Byzantine and Italian mosaics, and we have seen that it is so frequently depicted by every early painter that, if any of their works remain, a Virgin and infant Christ is sure to be among them. Such ancient Virgins are seated, and always carefully draped in a red tunic with blue veil and mantle: the Child also was at first invariably draped, a white tunic being the orthodox garb; by-and-by this garment disappeared. Saints and angels were sometimes added; while the patron saints of the city, church, or convent, for which the picture was painted, often stood adoringly near.

The historical life of the Virgin traditionally begins with the meeting of her parents, Joachim and Anna, and ends with her assumption and coronation. Many series of frescoes have been painted to illustrate such legendary scenes. All these frescoes show us the birth of the Virgin in a stately apartment (for her family was "exceedingly rich"), where St. Anna lies beneath a canopy, or sits up in bed to receive the congratulations of the noble ladies who come to visit her. Attendants wash the new-born babe, and bring in refreshments. Examples of this subject are found by Taddeo Gaddi, in the Baroncelli Chapel of Santa Croce, Florence; by Ghirlandajo, in Santa Maria Novella, Florence; afterward by Andrea del Sarto, in the church of the Annunziata in the same city; and by Pinturrichio, in the fifteenth century, in the church of Santa Maria del Popolo, Rome.

Her presentation in the temple, as a very young girl, is next in order. She is dressed in blue or white, with flowing hair, and ascends the fifteen steps of the temple, sometimes holding a taper in her hand. The aged high-priest stands

waiting to receive her, and a crowd of maidens and followers form a procession behind. This, too, is among the frescoes already mentioned; and is given by several other artists, particularly in the Venetian school by Carpaccio, Titian, and Tintoretto. Titian's large painting in the Venice Academy is one of the most attractive instances.

Now succeeds her marriage, which tradition fixes at the age of fourteen or fifteen. According to St. Jerome's legend, her suitors were required to deposit wands or rods in the temple overnight, that whichever should blossom into leaves and flowers might indicate the appointed husband. In the frescoes and pictures we behold Joseph and Mary standing before the priest, who joins their hands. Maidens attend the Virgin, while the disappointed suitors look silently on. In Giotto's composition at Padua, one of them is about to strike Joseph, while another breaks his useless wand across his knee. This last incident occurs again in Raphael's celebrated Sposalizio at Milan. Giotto, Angelico, Perugino, and Raphael, as well as Taddeo Gaddi and other Florentines, have attempted this marriage-scene. Joseph is commonly represented as at least middle-aged, and often very old. In some ancient German pieces he is almost in his dotage, and is wrapped "in furs and an embroidered gown."

The Annunciation follows, treated either historically or as a mystery. The event was supposed to have taken place on an evening in the month of March, at the hour after sunset called the "Ave Maria." Mary's bedroom was considered on the whole as the most suitable spot for its representation; and we repeatedly see her kneeling at a "Prie-Dieu," with a pot of lilies, her symbolical flower, near her, and a work-

basket, or even a spinning-wheel, close by. The archangel Gabriel enters at the door, bearing a spray of lilies, or, in some antique specimens, an olive-branch. His drapery is usually rich and full, while his wings may be peacock-eyed, or ornamented with gold. Sometimes the angel kneels before the Virgin, sometimes the Virgin before the angel. The dove of the Holy Spirit should of course be present. Often the Eternal Father is introduced as a majestic and venerable form, looking benignly from the clouds, and sending forth the dove. Most painters, from the early Siennese school down to modern times, have delighted in this theme, varied in attitudes and other unimportant particulars. The scene of the Mystery has been also changed. In some compositions we find the Madonna in a cloister; in others, standing on a green hill, or seated enthroned under a canopy, or even in a rose-garden, in allusion to the verse in Canticles, "A garden inclosed is my sister, my spouse!"

The Visitation of Mary to Elizabeth, in which the two women meet and embrace, holds its rank among the frescoes, and is also the subject of separate easel-pieces. The three most famous examples are by Mariotto Albertinelli, 1474, in the Uffizi Gallery, Florence, where they salute each other under an Italian archway; by Ghirlandajo in the Louvre, and in a picture ascribed to Raphael at Madrid.

The legends from the nativity to the resurrection and ascension of our Lord we shall presently touch upon while noticing the treatment of the life of Christ. In describing what followed the resurrection, quaint old writers have recorded that Christ, after rising from the dead, appeared first of all to his mother who was praying in the solitude of her

chamber; "while she prayed, a host of angels surrounded her, singing 'Regina Cœli:' and then came Christ, partly clothed in a white garment, having in his left hand the standard of the cross; and with him came the patriarchs and prophets whose long-imprisoned spirits he had released from Hades." This, however, was seldom painted till the sixteenth and seventeenth centuries.

The poetical tradition relating to the death and assumption of the Virgin, I repeat in substance from the "Christian Art" of Lord Lindsay, who copied it from its ancient source:

"The Virgin dwelt, for twenty-four years after the ascension, in her house beside Mount Zion. One day the angel Gabriel came and reverently saluted her, and told her that after three days she should depart from the flesh, and reign with him forever. He gave her also a palm-branch from Paradise, which he commanded should be borne before her bier. And the palm-branch was green in the stem, but its leaves were like the morning star."

Then the apostles were miraculously summoned to be with her when she should die.

"And when the Virgin beheld the apostles assembled round her, she blessed the Lord; and they sat around her and watched, with lights burning till the third day.

"And toward nightfall, on the third day, Jesus came down with his hosts of saints and angels, and they ranged themselves before Mary's couch, and sweet hymns were heard at intervals, till the middle of the night. Then Jesus called her softly, twice, that she should come to him, and she answered that she was ready joyfully to yield her spirit. And

thus her spirit quitted the body and flew into the arms of her Son; and she neither suffered pain, nor her body corruption

"And straightway there surrounded her flowers of roses, which are the blessed company of martyrs; and lilies of the valley, which are the bands of angels, confessors, and virgins.

"And when the body was laid on the bier, Peter and Paul uplifted it, and the other apostles ranged themselves around it. And John bore the palm-branch in front of it. And Peter began to sing, 'In Exitu Israel de Egypto,' and the rest joined softly in the psalm. And the Lord covered the bier and the apostles with a cloud, so that they might be heard and not seen; and the angels were present, and singing with the apostles; and all the city was gathered to that wondrous melody.

"And the apostles laid the body of the Virgin in the tomb, and they watched beside it three days. And on the third day the Lord appeared with a multitude of angels, and raised up Mary, and she was received, body and soul, into heaven."

Another slightly different version makes the saluting angel not Gabriel, but Michael, the lord of souls, who carries either a starry palm or a taper. Byzantine artists, as well as Italian, have left us many such compositions. Cimabue painted the miraculous death at Assisi; Giotto, Angelico, and others in every age reproduced it; frescoes of Mary's life rivaled each other in depicting it; while Taddeo Bartolo devoted the wall of the chapel of the Public Palace at Sienna to its commemoration.

Pictures of the Virgin's Assumption are easily recognized

ENTHRONED VIRGIN (*Guiao Ken*).

p. 70.

Their characteristics are nearly uniform. She is draped, and upborne by angels; sometimes her robes are spangled. The expectant Saviour waits above. Seven centuries have thus represented her. The old wall-paintings of Giunta Pisano at Assisi may be ruder but are not less expressive than the floating forms of Guido or Murillo. But the "Assumption" by Titian at Venice throws all others into the shade, and stands preëminent as one of the marvels of art.

With the legend of the Assumption is connected the story of the Girdle. It is said that St. Thomas was not present at the Madonna's ascension, and on being told the tale refused to believe it. He desired the tomb to be opened; it was done, and found filled with lilies and roses. "Then Thomas, looking up to heaven, beheld the Virgin bodily, in a glory of light; and she, for the assurance of his faith, flung down to him her girdle, the same which is to-day preserved in the cathedral at Prato." Of course the cathedral of Prato has illustrated this event in a set of frescoes, which travelers may examine, after contemplating the girdle!

The Coronation of the Virgin is another splendid pictorial tribute to this queen of tradition. But it is not seen till the twelfth or thirteenth century, when we find it in mosaics in Rome and Florence. Giotto and the painters of the fourteenth century imparted to it a charm of purity and sweetness, as in Fra Angelico's "Coronations" in the Louvre and San Marco, to which we have referred. The Virgin is customarily seated, veiled, and magnificently draped. She inclines her head with humble and modest mien, while Christ himself places the crown upon her brow; or, in rarer examples, she kneels before him. The figures may be surrounded

by a glory of seraphim. A few cases exist where God the Father gazes down from above, or where the Trinity unite in the coronation.

In the life of Christ the statements of the Bible are in like manner filled out by tradition, and painted with equal fervency. The scriptural descriptions of the nativity are so minute that the help of imagination is scarcely needed. The time is a winter midnight, the scene a stable. In the earliest pictures this stable is a rocky cave, where the Virgin either reclines on a sort of couch, or more commonly sits holding the Child; Joseph remains near, in meditation. Three seraphs, afterward increasing to an angelic chorus, sing the "Gloria in Excelsis," while the ox and ass are wondering or even adoring spectators of the mystery. This ox and ass are necessary accessories and never omitted, for the one animal typifies the Jews, and the other the Gentiles. Mrs. Jameson alludes to some old German pictures in which "the Hebrew ox is quietly chewing the cud, while the Gentile ass lifts up his voice and brays with open mouth as if in triumph." Somewhat later the scene was varied from a cavern to a wooden shed, not far from the mouth of the cave, as in Taddeo Gaddi's fresco in Santa Croce, Florence. Then come the shepherds, sometimes with shepherdesses, pipes, and songs. The mother displays the Babe to their astonished eyes. This scene is very familiar, and all have probably had an opportunity to study at least one example of it in an engraving of Correggio's celebrated "Nativity," where the dazzling light which floods the picture radiates solely from the holy Child.

From a survey of Italian and German galleries we should infer that every artist, from the time of the Byzantine Empire

to the seventeenth century, had painted at least one "Adoration of the Magi." The conclusion would of course be unwarranted, yet their number is legion. The treatment differs, but certain points and incidents must be always introduced. The place of reception is frequently changed. The Virgin, holding the Infant, should be *seated;* but she may sit at the entrance of a temple, or under a shed, or enthroned beneath a canopy. Over this shed or canopy often hangs the star, sometimes looking as if it had been nailed on the roof. Three kings approach and adore. Tradition proceeds to say that the first of these kings was the venerable "Caspar," who presented gold from Tarsus; the second, the middle-aged "Melchior," who brought frankincense from Arabia; and the third, the negro "Balthasar," who offered myrrh from Ethiopia. In return, the Saviour bestowed upon them matchless gifts. "For their gold he gave them charity and spiritual riches; for their incense, perfect faith; and for their myrrh, perfect truth and meekness." He is pictured as receiving them graciously, holding up two fingers of his little hand in the act of benediction; or, less appropriately, taking some gold-pieces from the coffer. The wise men may be alone, but it is much more common to see them accompanied by an Eastern train of pages, followers, horses, dogs, camels, and even elephants. Joseph may be absent, or, if present, should modestly stand aside. I remember an old Florentine composition in which one of the Magi is shaking hands with him in the most friendly manner.

A different though pleasing worship of the Child is also found in the class of paintings entitled "The Madre Pia," or "The Infant Saviour adored by his Mother." Here the Babe

reposes on the ground, or reclines upon a wheat-sheaf, which signifies the bread of life. He lays his finger on his lip, as if to say, "I am the Word!" while the Virgin and Joseph kneel a short distance off. An angel, too, may kneel and hold a crown, while other angels are occasionally seen in the sky, holding a cross, with the instruments of the passion. This was a favorite theme with Perugino, Francia, and Lorenzo di Credi.

The "Presentation in the Temple" originated among the Byzantines, and could not greatly change its style. Mary gives the Child to the aged Simeon; Anna, the prophetess, stands by. Nothing could be finer than Fra Bartolomeo's rendering of this subject at Vienna. It is also displayed to advantage in the Venetian school.

The Flight into Egypt is likewise known. The holy family journey through the country; a flight by boat is an innovation of later artists. Sometimes friends and attendants are with them, as in the Arena frescoes by Giotto in Padua; but more commonly the three are alone. The ox and ass accompany them, the Virgin generally riding the ass; and the palm-tree bends its branches in homage. The aspen refused to bow, and the Infant cursed it for its pride, whereupon it began to tremble, and trembles to this day. The kindred scene of the Repose in Egypt does not seem to have been depicted till the fifteenth or sixteenth century. Here the sacred group have stopped to rest. A fountain springs up beside them, and angels bring refreshments, and dance before them, or minister to their wants. Joseph also waits on them in various ways, or leans like a pilgrim on his staff; in a curious Dutch painting he is shaking his fist to silence the

ass, who, while Mary and the Child slumber, has opened his mouth to bray.

The many Holy Families where Jesus abides with his parents at Nazareth tell their own story; as does the subject of Christ among the Doctors, sought and found by his mother. Of the Baptism we have written in the history of St. John Baptist. The Marriage at Cana is almost peculiar to the Venetians. Paul Veronese has immortalized it architecturally in his splendid picture in the Louvre. The Raising of Lazarus existed even in the Catacombs; but the other miracles and the parables did not become popular till near modern times.

The representation of the Transfiguration is almost as ancient as Christian painting itself. It is singular to observe in a small picture in the Florentine Academy, executed either by Giotto or one of his disciples, a treatment identical with that of Raphael's great composition. Christ is upraised above, while the amazed apostles below hide or shade their eyes from his dazzling glory.

The incidents of the Passion, beginning with the details of Palm-Sunday, furnish copious materials for the painter. We have lately spoken of Duccio's altar-piece at Sienna, adorned on one side with twenty-eight such representations. His "Entry into Jerusalem" is very graphic and excellent. An animated crowd throngs forth to meet the Redeemer, who rides with dignity upon the traditional ass. Figures in the trees throw down branches to strew the way. A legend of the times tells us that "the dark line down the back and across the fore-quarters of the ass, forming the shape of a Latin cross, was the heritage of the race from that day."

Pictures of the Last Supper have been multiplied in all Christian countries. The earliest instance in which it is presented to us is in embroidery upon a deacon's robe of the eighth century, shown in the Vatican. Byzantine art reproduced it, both in sculpture and painting. Giotto, or one of his pupils, has given us an example of its Italian treatment in the old refectory of Santa Croce, Florence; and his successors, Ghirlandajo, Luca Signorelli, Andrea del Sarto, Raphael, and others, adhered substantially to the same type. The subject was called "Il Cenacolo," or "La Cena," and was very popular as a fresco for convent refectories. There is always a long table at which Christ and the apostles are seated. The Saviour is generally blessing or distributing the elements. Sometimes other food, such as cherries, apples, or fish, is lying on the table. In the position of Judas we find the principal variation. He is either among the group of the apostles, only distinguishable by action and expression, or, as is often the case, especially among the early Florentines, he sits alone in front, villainously ugly and mean. He may clutch the bag, or receive the sop; in a few instances a demon crouches near him. Occasionally he is stealing out of the door, or is even absent altogether. Every one will here recall Leonardo da Vinci's famous "Cena" at Milan, which in a later chapter will be fully described.

The Agony in the Garden, though often attempted, is ever most inadequately rendered. We meet it in an old picture, ascribed to Giotto, in the Uffizi Gallery, called "Christ on the Mount of Olives," which is quaint but quiet. But in almost every case, particularly in later centuries, the dramatic element introduced makes it painful in the ex-

treme. The same remark applies to the Scourging of Christ, and to the subject known as "Ecce Homo," though many critics would make an exception in favor of Sodoma's "Christ bound to the Pillar," at Sienna, or of Guido's celebrated Head.

The Procession to Calvary seeks to depict the superhuman sufferings of the Redeemer with more or less success; but divine expression is too often wanting. The agony of the Virgin, who so hopelessly longs to aid him, has been most forcibly given, as in Giulio Romano's "Lo Spasimo di Sicilia," at Madrid.

Upon the Crucifixion itself artists have concentrated all their powers. In early times angels are always waiting on the scene, to lament, comfort, or adore. They catch the precious blood-drops in golden chalices, or kiss the lifeless hands, or hover, in wondering grief, above; or speed away to bear to heaven the tidings of the finished sacrifice. The cross is frequently placed upon the summit of a hill, with the two thieves on either side. Tradition mentions the names of these thieves as Dismas and Gestas. The penitent inclines his head toward our Lord, the impenitent turns his face away. The souls of the dying thieves are sometimes indicated by little naked bodies coming out of their mouths—St. Michael receiving the forgiven, and a fantastic demon the condemned spirit. This is most interestingly portrayed in a large fresco by Luini, in a church at Lugano on the Italian lakes, as well as in a number of other instances. The face and figure of the Saviour himself in his last moments have been given with every variety of conception. Few, however, can be satisfied with the result; but the group attendant at

the crucifixion is often touching and tender. St. John stands below on the left, and the Virgin, usually with the other Maries, on the right, while the Magdalen embraces the foot of the cross. Other saints or spectators may be added, while kneeling mediæval votaries have, on some occasions, been painted in. The soldier, traditionally named Longinus, wh pierced the Saviour's side with the spear, and was converted, is present, in historical compositions, with the rest. In the frescoes of the Spanish chapel of the church of Santa Maria Novella, Florence, he appears "in a rich suit of black-and-gold armor."

The next subject, the Descent from the Cross, is equally familiar, especially in the renowned painting by Volterra. The Western Church had always its prescribed mode of representation. Joseph of Arimathea mounts a ladder to the right of the Redeemer, and draws the nail from his hand. Nicodemus then draws the nail from the left hand, and gives it to St. John. Afterward Nicodemus descends and takes the nails from the feet, while Joseph supports the partially relieved body. The apostles assist, and the Virgin holds the right hand of Christ, embracing and weeping over it. A Crucifixion containing only the solitary figure of Christ was a subject legitimately descended from ancient carvings and sculptured crosses, but reappeared in modern art in the sixteenth century. A most noble and beautiful example will be found in Guido's altar-piece in the church of San Lorenzo in Lucina, Rome. We see nothing but the form of the dying Saviour standing out alone against the stormy darkness of a sunset sky; but his look of unutterable love, and sorrow, and majesty, never fades from our minds.

The "Pietà," or "Dead Christ in theArms of his Mother," is dear to the Italian heart. We meet it everywhere, with the same general rendering. The Virgin holds the lifeless body, while the Magdalen and St. John remain with her to mourn. The intensity of the expressions depends upon the genius or the conception of the artist. In other existing compositions the dead Christ is sustained and mourned by angels.

The Entombment affords material for a scene dramatically given. In some old representations of the age of Giotto and his followers, the apostles, aided by the Virgin, deposit the body in a sarcophagus; but customarily there is a rock-hewn tomb to which they are carrying their sacred burden. Raphael, Titian, and more modern painters, adopt a similar treatment. The muscular efforts of the bearers are too frequently made disagreeably visible; a criticism which is applicable even to Raphael's much-admired picture in the Borghese Palace, Rome.

The Descent of Christ into Hades or Limbus was too graphic a tradition to be left unembodied. The event was supposed to have been related by the sons of Simeon, who, it is said, were among those who rose again after his resurrection, and "appeared unto many." I make an abridgment of the legend quoted by Mrs. Jameson. It was the traditional conclusion of the crucifixion, as affecting the dead not less than the living:

"Being with the fathers in the depths of hell, in the blackness of darkness, suddenly there appeared the color of the sun like gold, and a thick purple light, enlightening the place; whereupon Adam and all the patriarchs and prophets rejoiced, as understanding who it was that thus cast the rays

of his glory before him. And Isaiah the prophet cried out and said, 'This is the light of the Father and of the Son of God, according to my prophecy when I was alive upon earth.'

"And then Simeon said, 'Glorify the Lord Jesus Christ, the Son of God, whom I took up in my arms when an infant in the temple.'

"Then, while all the saints were praising God, Satan, the prince and captain of death, addressed Lucifer, the prince of hell, bidding him prepare to receive him who still hung upon the cross. But the prince of hell replied in consternation, and adjured Satan not to bring the Crucified One to his keeping, for he should have no power to hold him, and would even lose them whom he now held in bondage.

"And while they were thus in altercation there arose on a sudden a voice as of thunder, and the rushing of winds, saying, 'Lift up your gates, O ye princes, and be ye lift up, O everlasting doors, and the King of glory shall come in.' At which the prince of hell desired Satan to depart, or, if he were a warrior, to fight with the King of glory. And then he said to his impious officers, 'Shut the brass gates of cruelty, and make them fast with iron bars, and fight courageously.' But the mighty Lord entered, in likeness of a man, and enlightened those places which had ever before been in darkness. And Death and all the legions of devils were seized with horror and great fear, and confessed that never before did earth send them a man 'so bright as to have no spot and so pure as to have no crime.'

"Now Jesus, turning to the saints, took hold of Adam by his right hand, saying, 'Peace be to thee, and to all thy righteous posterity' On which Adam, casting himself at the

feet of the Lord with tears, magnified him with a loud voice. And, in like manner, all the saints prostrated themselves, and uttered praises. Then David, the royal prophet, boldly cried out, and said, 'O sing unto the Lord a new song, for he hath done marvelous things!' And the whole multitude of saints answered, 'This honor have all his saints: praise ye the Lord!' And then the prophet Habakkuk spoke, and in like manner all the others. And the Lord, still holding Adam by the right hand, ascended from hell, and all the saints followed him."

Not only was this legend considered a perfectly proper theme for painting, but it was also perpetuated in sculpture, especially on the doors of old cathedrals, where it was intended to signify, "Thou didst open the kingdom of heaven to all believers."

Representations of the Resurrection were more scriptural, but scarcely less fanciful. In a small series of the "Life of Christ," after Giotto, in the Florentine Academy, we see Roman soldiers asleep before a rocky tomb, out of which steps the Lord, bearing a banner. In another work of the sixteenth century, in the same gallery, the Saviour soars up out of a stone sarcophagus in the foreground, while one of the guards lies screaming beneath the cover of the sarcophagus which has fallen on him. The other soldiers run terrified away. Perugino's painting in the Vatican has nearly the same arrangement, with the addition of adoring angels. The Redeemer always holds the white banner of victory crossed with red. So, too, we find delineations of Christ appearing to the Magdalen, a subject known as "*Noli me tangere.*" Here imagination has strangely sought to reconcile Mary's

supposition that she beheld the gardener with the divine character of the risen Jesus. The scholars of Giotto show him shouldering a spade, Raphael adds a pickaxe, a gardener's hat, and a halo; while the German, Albrecht Dürer, puts the sacred banner in one hand and a spade in the other!

Early Ascensions are more simple and grand. Angels encircle the blessing and departing Christ; apostles are ranged below in different attitudes of ecstasy or grief. The Virgin should be prominent, with outstretched arms. In Giotto's fresco at Padua angels are omitted. The cupola of a cathedral was often chosen to display this subject.

A peculiar composition, styled a "Trinity," was popular in Italy from the twelfth to the seventeenth century. We discover it particularly among antique Florentine pictures. The Son of God hangs upon a cross, just above and behind which is a venerable form, typifying the Father. The Dove of the Spirit proceeds from the lips of the Father, and touches the head of the Son. The ends of the cross may be held by angels,

The Last Judgment is usually thought to date back to the most primitive Christian ages. But in early mosaics it is not the Last Judgment as an historical fact, with the accessories of the righteous and the wicked, but principally Christ as the judge of the world, which is represented. The *scene* of the judgment appears to have been first depicted in some sacred compositions carried about in the ninth century to convert the heathen. It was soon after introduced into sculpture and mosaic. By the Giotteschi and the artists of the Campo Santo, as well as by early German painters, it was occa-

sionally executed. We shall soon find it terribly and powerfully delineated by Michael Angelo in the Sistine Chapel.

The lives of the apostles have also been illustrated and embellished. We have not space to enter into details, but will merely mention the attributes by which they may be recognized :

"St. Peter, the keys or a fish.

"St. Andrew, the transverse cross which bears his name.

"St. James Major, the pilgrim's staff.

"St. James Minor, a club.

"St. John—the chalice with the serpent is the proper attribute of the apostle; but the eagle, which is his attribute as an evangelist, is sometimes seen when he is with the apostles.

"St. Thomas, generally a builder's rule; rarely a spear.

"St. Philip, a small cross on a staff, or crozier surmounted by a cross.

"St. Bartholomew, a knife.

"St. Matthew, a purse.

"St. Simon, a saw.

"St. Thaddeus, a halberd or lance.

"St. Matthias, a lance.

"Sometimes St. Paul, St. Mark, and St. Luke, are represented with the apostles, and some others are left out, as the number is always twelve. In such cases St. Paul bears either one or two swords."

The legends of the Magdalen are a treasure to art. Traditions of the Western Church insist upon her identity with Mary of Bethany, and go on to tell us that she owned a castle on the sea of Galilee, and was, with Martha and Laza-

rus, descended from a noble race. Beautiful and young, she became luxurious and dissolute, and was possessed by the seven deadly sins, which Christ cast out as seven devils. Many Venetian pictures present to us "Christ in the house of Martha," seated in a kitchen whose disorder Martha vainly seeks to remedy, while Mary sits tranquilly by, and a servant maid, "Marcella," is cooking at the fire. After the resurrection, the whole family "were by the heathen set adrift in a vessel without sails, oars, or rudder; but, guided by Providence, were safely braught to the harbor of Marseilles, in the country now called France." Here they preached; and when the people were converted, and Lazarus was made bishop, Mary retired to a desert, where she lived for thirty years, in fasting, penance, and prayer. Angels came and bore her in trances into heaven, or watched over her solitary death-bed, and carried her to the skies, as we perceive in the paintings of her death and assumption. The box of ointment is her attribute; disheveled golden hair and very scanty drapery fix her identity. Every valuable art-collection in Europe has one or more of these lovely, but not always repentant, Magdalens; none is fairer than that, now discredited, once ascribed to Correggio, at Dresden.

Neither can the early fathers or saints complain of being neglected in art. Very often we encounter St. Jerome, the great doctor of the Church, and the first Western monk, whom we recognize by his usual robe of red, and his pet lion. He is frequently clad as a cardinal, and takes his place among other dignitaries; yet we see him again as a hermit in the wilderness, to which he often retreated when wearied with the tumults of the Church and the world, translating the

Bible, or engaged in devotion. The accompanying lion probably symbolizes his fiery, enthusiastic nature; but tradition preserves the tale of a lion from whose foot he extracted a thorn with such skill and tenderness that the grateful creature would never leave him.

St. Augustine and St. Gregory are similarly commemorated. They are, however, less common than St. Christopher, "the Christ-Bearer"—the old giant who had been employed by many masters, but who was always seeking the service of the strongest, and desired to make himself acceptable to Jesus Christ, though it was not in his line to fast or pray. A holy hermit bade him dwell near a river that he might aid such as must struggle with the stream. One night he heard the voice of a little child who called, "Come forth, Christopher, and carry me over." And, as the child was very small, he took him on his shoulders and stepped into the stream. But the waves and the winds buffeted him sore, and the babe became so heavy that he could scarcely reach the land. When he had gained the bank he said, "Who art thou, child, that hath put me in such peril? Had I carried the whole world on my shoulders, the burden had not been heavier." And the child replied: "O Christopher, thou hast not only borne the world, but him who made the world. I have accepted thy service; therefore plant thy staff in the ground that it may bring forth leaves and fruit." And he did even so, but the holy child vanished. And Christopher became a Christian, and a martyr of the Lord. At his death he prayed that those who looked on him and trusted in Christ "might not suffer from tempest, earthquake, or fire."

It soon became a custom to paint his image in very large

proportions, sometimes even thirty feet high, on the outside of churches and houses, where it might be seen a long way off; and many, beholding it, might reap the benefit of his prayer. Such effigies still exist in Germany, France, and Italy. As a subject for easel-pieces or engravings St. Christopher was more popular in Germany than at the South; but a chapel was frescoed in his honor by Andrea Mantegna at Padua.

The martyrs St. Sebastian and St. Lawrence also become ere long well known to travelers. St. Sebastian is usually a nude, youthful figure, bound to a tree or column, and pierced with arrows; St. Lawrence rests, without much sign of discomfort, on a gridiron. In the legends Sebastian is a Roman soldier whom neither persuasions nor threats can induce to abandon the Christian faith. He is therefore sentenced to be shot with arrows on the Palatine Hill, at Rome. His sentence is executed, and he is left for dead; but the friends who would bury him find that he still breathes, and through their care he revives and lives; yet only to be seized again by his enemies, and beaten to death with clubs. Perugino, Luini, Mantegna, and many other painters, have given us his story. In the sixteenth and seventeenth centuries he became the model for masculine beauty of form, as the Magdalen for sensuous female loveliness. Guido was enthusiastic over him. St. Sebastian was a patron saint against the plague, and one of the ancient basilicas of Rome was built in his honor. A similar basilica was erected to St. Lawrence or Lorenzo. St. Lawrence was a deacon at Rome; and when commanded by the heathen prefect to deliver up the treasures of the church, he brought him the sick and poor, saying,

"Here are our treasures!" Then the prefect ordered that he should be tortured, and roasted on a gridiron; but his constancy was no way shaken, and he died in glorious faith. A series of frescoes, ending with his martyrdom, once ornamented his basilica. Another like series, however, by Fra Angelico, was designed in a chapel of the Vatican. His single figure is sometimes found in galleries, with the gridiron as his emblem; and he often stands in company with groups of saints. The Escorial at Madrid was dedicated to him by Philip II. Of St. Francis, so beloved in the middle ages, we have already spoken in describing his church at Assisi, and it is therefore unnecessary to repeat his legend, which art has copiously illustrated.

Among female saints and martyrs, St. Catharine, St. Margaret, St. Agnes, and St. Cecilia, are most frequently met with. St. Catharine of Alexandria was the daughter of the half-brother of Constantine the Great and of Sabinella, Queen of Egypt. She was carefully educated in all branches of Eastern learning, and in the philosophy of Plato, but knew nothing of Christianity. At the age of fourteen her father's death left her heiress of the kingdom. Her subjects were discontented with her passion for study, and begged her to marry; but she replied that she must first find a prince so noble that all should worship him, so great that she should never think she had made him king, so rich as to surpass all others, so beautiful that the angels should long to behold him, and so benign as to forgive all offenses. Her counselors and her mother were utterly discouraged at such conditions; but the Virgin Mary sent a hermit to tell her that her Son was the husband she desired, for he perfectly met all her requirements. She

looked upon the picture of the Saviour which the holy man had left with her till her heart became so filled with love that all else wearied her. Then she dreamed that angels presented her to him, but he turned away his face, saying, 'She is not fair enough for me!" Upon waking she wept, and, requesting instruction in the Christian faith, was converted and baptized. The following night she slept again, and in her vision the Virgin herself led her to her divine Son, who smiled on her with favor, plighted his troth to her, and placed a ring on her finger. In the morning the ring was still upon her hand; and thenceforth she looked upon herself as the bride of Christ, and despised all earthly vanities.

After Sabinella's death the tyrant Maximin came to Alexandria to persecute the Christians. Catharine argued with him, and confuted all his philosophers; but, refusing to submit to him, he commanded that she should be stretched upon four sharply-pointed revolving wheels, and torn in pieces. But she prayed, and the angels of God came down and broke the wheels into fragments, which flew among the people and killed thousands of her persecutors. Then the tyrant caused her to be beheaded; and when all was over, angels took her body, carried it across the desert and the sea, and laid it in a marble tomb on the summit of Mount Sinai, where a monastery was afterward built above her revered remains.

Of this picturesque tradition many painters availed themselves. Eastern artists were proud of such a saint, and she was declared patroness of learning and philosophy, and also chosen as patroness of Venice. Ruined frescoes, illustrative of her fame, were discovered in the church of St. Francis at

Assisi, another series by Masaccio, better preserved and restored, exists in St. Catharine's Chapel in the church of San Clemente, Rome. Francia, Perugino, and the scholars of Giotto and of Leonardo da Vinci, perpetuated her memory; and all Venetians claimed her as their favorite, and decked her with splendid drapery and royal jewels. A wheel should always be near her, to indicate her martyrdom. It is very conspicuous in Raphael's valuable "St. Catharine" in the National Gallery, London.

The Marriage of St. Catharine, where the infant Jesus, on the lap of his mother, espouses her with the nuptial ring, is excellently depicted. The two pictures by Correggio, in the Louvre, and at Naples, convey a sufficient idea of its treatment. Another very brilliant and very remarkable composition is ascribed to Paul Veronese in the Uffizi. Other Venetians also painted it.

Her Burial by the Angels is charmingly rendered by Luini, in the Brera, Milan; but we are better acquainted with engravings of this subject from modern German paintings at Vienna and Berlin.

St. Catharine of Sienna, a Dominican nun, who, like St. Francis, traditionally received the stigmata, must not be confounded with St. Catharine of Alexandria.

St. Margaret was the daughter of a priest of Antioch. The governor of that city wished to make her his wife; but she rejected his offer, and declared herself a Christian. She was tormented, and cast into a dungeon, where Satan appeared to her as a frightful dragon. He opened his mouth to destroy her, but she held up the cross, and he fled before it. In one version of the legend he is said to have swallowed

her, but she came forth from his jaws unhurt. By the sight of her constancy so many were converted that it was determined she should be beheaded, and she suffered martyrdom in the fourth century. In her pictures she holds a palm-branch or cross, but is identified by the dragon. The fair "St. Margaret," in the Louvre (long attributed to Raphael) with blue robes and palm, is one of the sweetest, purest, and most heavenly faces in the whole realm of art. This saint was also represented by the schools of Bologna and Germany. In a painting by Lucas van Leyden she stands meek and calm, with a cross between her folded hands, upon a hideous monster, whose tail twists into her hair.

St. Agnes is probably the most interesting of the early virgin martyrs. Churches and shrines have been consecrated in her honor. She was a young Roman maiden, whom the son of the heathen prefect of the city sought for his bride, but she would not yield to his solicitations, for she told him she was affianced to the Lord. Sempronius, the prefect, ordered that, if she did not marry his son, she should become a vestal virgin. To this proposal she would not listen; and finding her obstinate he had her dragged to a place of infamy and stripped of her clothing. But in answer to her prayers her hair grew long and shining, and fell around her like a golden veil, and she saw a white and radiant garment which she put on with praise to God. The youth who wooed her was struck with blindness; she cured him by a miracle; but the people demanded her destruction, and she was led to the stake. Yet the flames refused to burn her, though the fiery heat killed her executioners, till one ascended the blazing pile and slew her with the sword.

She is the patronness of maidenhood, and her attribute is the lamb, although in the mosaics which ornamented her ancient basilica the lamb was omitted, and flowers were springing at her feet. Domenichino frequently painted her, as did the artists of Venice, and Andrea del Sarto, who has left a very pleasing picture in the cathedral of Pisa. In Northern art her hair is fair and flowing.

St. Cecilia, the last of whom we shall speak, was a noble Roman lady of the third century, who sang and played on many instruments with such entrancing sweetness that the very angels stooped to listen. She invented the organ, and is the patron saint of music. She converted her husband and her husband's brother, and the three devoted themselves to a holy and charitable life, till the Roman ruler, desirous to secure her wealth, accused her as a Christian. She refused to sacrifice to the gods, and was borne back to her house, where she was thrown into her own bath which had been filled with boiling water. It did her no harm, and a soldier was commanded to behead her. He wounded her three times in the neck, and left her half dead. For three days she continued to live and proclaim Christ, and at her death directed that her dwelling should be turned into a church. Her body was buried in the Catacombs, and afterward removed to the present church of St. Cecilia, in Trastevere, Rome, where her bath, with its stones and pipes, is still to be visited. When her coffin was opened in 1599, her remains were found quite perfect, and in the same graceful attitude now copied in the recumbent statue which lies before her altar.

In the Catacombs was discovered a drawing of a half-

length female figure inscribed with her name. Mosaics also immortalized her, and we have seen that she was the subject of Cimabue's early picture. In Raphael's famous piece at Bologna musical instruments are scattered at her feet, while she ecstatically pauses at the sound of the angels' song. Moretto, Garofalo, Parmagianino, Domenichino, and Carl. Dolce, all give us her lovely ideal as the patroness of music. Older frescoes upon the events of her life once adorned her church. Francia decorated the walls of her chapel at Bologna, and Domenichino illustrated her legend at Rome, in scenes which portray her distributing alms to the poor, crowned with roses by an angel, refusing to adore the idols, and wounded by the sword of the executioner. A wreath of red and white roses, a martyr's palm, a roll of music, or a harp or organ, indicate her character and history. Even modern art retains her as an attractive and graceful subject.

If the brief sketch of the traditions of painting which this page closes has roused a desire for further investigation of so interesting a topic, I commend my readers to the writings of Mrs. Jameson, Lord Lindsay, and Mrs. Clement, from which I have gleaned many legendary materials. Meanwhile we shall continue our study of the masters of the fifteenth, sixteenth, and seventeenth centuries, with a more intelligent appreciation of their works.

CHAPTER VI.

ITALIAN PAINTING IN THE FIFTEENTH CENTURY.

With the fifteenth century began what is called the period of the Renaissance. This word "Renaissance" signifies "re-birth," and is applied to the different style of art which gradually arose, partly produced by a study of the old classic models so long neglected, but still more by a close attention to real life and natural objects, and a blending of the ideas thus obtained, and of individual conceptions and individual modes of treatment, with the traditions and customs peculiar to the middle ages. This change extended to architecture as well as to sculpture and painting. In fact, it found in architecture its widest range, and grace and beauty were grafted upon Romanesque strength. The development of art which thus took place when, being firmly fixed on the mediæval basis, it began to reach freely in all directions for new ideas of beauty, truth, and progress, culminated in the following century with the maturity of Michael Angelo and Raphael; but meanwhile it is very interesting to notice the mixture of quaintness and originality, formalism and freshness, in the artists who come between. Some cling tenaciously to the old methods, and suspiciously turn their backs upon any temptation to "free-thinking;" others take refuge in the "ideal," and seldom venture beyond its limits; others pour

their new wine into the old bottles, regardless of the fermentation of public opinion thus occasioned; while still others profess themselves so enamored of the "antique" that they would give their figures the muscles and rigidity of a statue rather than copy a living model. Yet all these elements contributed toward the results which we to-day enjoy.

We shall also perceive that not only the scope of thought but the sphere of painting itself extended. With the revival of letters came a knowledge of history and antiquity which introduced historical and classic pictures; the study of mathematics led to an accurate acquaintance with form and perspective; portraiture grew much more common, and even the beauties of landscape were imperfectly anticipated. The discovery and use of oil-colors was another most important advance, though it was long before distemper was quite abandoned. The necessity for large frescoes in architectural adornment demanded grandeur and boldness of conception and treatment, and the intellectual culture of Italy was nobly expressed in art.

To such culture the circumstances and influences of the times were extremely favorable. Florence was the centre of Italian power and prosperity, and the merchant-princes who held its government were ever ready to patronize literature, learning, sculpture, building, and painting. Rival guilds gave superb orders, and paid superb prices. No magnificence was too costly to ornament the city; no luxury too lavish for its festivals and palaces. With the ascendency of the Medici family came still greater liberality and still greater pomp. Talent was everywhere recognized, and everywhere recompensed; and, though morals languished, æsthetics flourished

At the commencement of the century, however, this climax had not been reached, though the appreciative Florentines were moved to enthusiasm by the success of their own young sculptor, Lorenzo Ghiberti, who had cast, at their request, new gates of bronze for their splendid baptistery. The old gate, executed about 1330, by Andrea Pisano, had been thought so wonderfully fine that none could ever hope to equal it; but this youthful Ghiberti, who had been educated as a goldsmith, surprised his countrymen and the world by master-pieces of art so perfect that Michael Angelo declared them worthy to be the gates of paradise, while our present age but echoes his judgment. The first illustrated the "history of Redemption from the Annunciation to the Ascension;" the last represented the events of the Old Testament from the creation to the reign of Solomon. More than forty years were required for their completion. They were modeled in most florid yet most natural style, in very high relief, and with entire conformity to the rules of perspective. Their study and imitation were most instructive to the rising painters, some of whom were Ghiberti's pupils.

Foremost among these we read of Paolo di Dono (1397–1475), known as Paolo Uccello, from his passion for birds. He was possessed with a yet greater passion for perspective, and practised it so incessantly that his wife remonstrated at his unquenchable ardor. He decorated the houses of the nobles with fantastic fables of bipeds and quadrupeds, and has left us a panel in the Louvre; with frescoes in the cathedral, and in the cloisters of Santa Maria Novella, Florence; as well as an old battle-piece, now in the National Gallery, London. He is less familiar to posterity than his contem-

porary Masolino (1383–1447), who was long believed to be the master of Masaccio, and the originator of the celebrated frescoes in the church of the Carmine, Florence. But later investigations prove the last supposition incorrect, and Masolino must now retire to the obscurity of his only positively authentic works in the church and baptistery of Castiglione di Olona, not far from Milan.

This but increases the fame of Masaccio, the pioneer of the Realists. He was born at Castel San Giovanni, in the valley of the Arno, near Florence, in 1401; and, though rightfully named Tommaso Guidi, the lazy habits of his boyhood were amply avenged by handing him down to our knowledge as Masaccio, or "Slovenly Tom." But he was certainly no slovenly painter. He was the first to introduce intelligently the study of the nude; while his groups are at once so correct in proportion, so dramatic in action, and so excellent in perspective and color, that the greatest artists of the sixteenth century never wearied of contemplating his magnificent frescoes on the life of St. Peter, in the Brancacci Chapel of the church of the Carmine, Florence, repairing thither like pupils to the studio of a master. He copied on every available occasion from real life, and astonished all spectators by the vigor and animation of his figures. The "Preaching of Peter," and the "Presenting of the Tribute-money," are the scenes most admired by competent critics. In coloring he was accustomed to employ "transparent tints over a white undertone;" yet the effect was grave and powerful. He also planted his men and women firmly on their feet, instead of poising them on the end of their toes, as had been too often the earlier habit. More juvenile frescoes from the

history of St. Catharine exist in the church of St. Clement, Rome, but they may be by Masolino. Panel-pieces, such as the "Head of an Old Man" in the Uffizi, Florence, and other "Heads," called his own portraits, in the London and Munich Galleries, are occasionally ascribed to him; yet their genuineness is uncertain. The manner of his death was mysterious, but it is thought that he was poisoned at Rome about 1429. His Brancacci frescoes were unhappily left incomplete, but were afterward finished by Filippino Lippi.

The father of this coming Filippino, whose name, Filippo Lippi (1406–1469), is so similar to that of his son, was educated in the monastery of the Carmine, Florence, belonging to the same church for which Masaccio labored, and had the benefit of constantly seeing those works before him, which so incited his progress as to lead many to affirm that "the spirit of Masaccio had entered into the body of Fra Filippo." The story which Vasari relates of him is far from creditable; but Vasari's stories must often be taken with grains of allowance. It is said that to escape a religious life he ran away from the convent, and fled to Ancona; was seized by pirates, and sold as a slave into Barbary, where his master was so delighted with a portrait which his talented captive drew of him that he set him free, and sent him home enriched with many gifts. This may be only a romantic legend, but it is certain that Lippi subsequently settled at Florence, where he painted many pictures under the patronage of the Medici. His Florentine career, though possibly not so profligate as has been represented, was by no means ascetic. Tradition, which may be unreliable, goes on to mention that he eloped with a nun, Lucretia Buti, from the convent at Prato, where

he had been employed to paint a Madonna, and was finally married to her, according to the latest discoveries. But, whatever may have been his faults as a man, as an artist his merits are many; he was a brilliant colorist; firm, free, and graceful in outline, and eminently cheerful and vivacious in expression. Yet he carried his realism to the extent of grouping undignified, fantastic, and even sensuous figures into the most sacred compositions; and his feeling for beauty was so much stronger than his sense of reverence that he never hesitated to paint the Virgin or the saints from the face of any pretty woman with whom he chanced to be in love. A Madonna, now in the Pitti Palace, Florence, is thought to be the portrait of Lucretia Buti, and the same is probably true of others. His best efforts are the frescoes from the histories of Sts. Stephen and John Baptist, in the cathedral of Prato. He also worked in the Duomo of Spoleto, and several easel or altar pieces are preserved at Florence, Berlin, Munich, and London.

Benozzo Gozzoli, or Benozzo di Lese di Sandro, born in Florence, 1420, though drawn by natural inclination toward the style of the Realists, was yet so modified by association with Fra Angelico that he presents us with an agreeable mixture of the real with the ideal. He loved beauty and splendor, and was innocently gay. In composition he was fond of architectural vistas, rich landscape backgrounds, gilding, and embroidery. He accompanied Fra Angelico to Rome and Orvieto, and was employed in a number of Italian churches. A picture of the "Triumph of St. Thomas Aquinas," once in the cathedral of Prato, now hangs in the Louvre; the London Gallery possesses a large Florentine altar-piece

and San Gemiguano still shows stately frescoes; while the Riccardi Palace, Florence, the old palace of the Medici, is decorated by his "Adoration of the Magi." But none of these can interest us in comparison with his long series of frescoes in the Campo Santo, Pisa, beginning with the story of Noah, and ending with the Queen of Sheba's visit to Solomon. They are unfortunately injured, but gave such delight to the Pisans of the fifteenth century that upon the completion of the work, in 1484, they gratefully and unanimously bestowed upon him a tomb in their holy ground, which, however, he did not occupy till after 1496.

His friend Cosimo Roselli, born at Florence in 1439, was a pupil of Fra Angelico, but far below Gozzoli in originality. He worked in the cloisters of the Annunziata, Florence, and assisted, with other Tuscan artists, in frescoing the Sistine Chapel, where we may see his "Destruction of Pharaoh," "Adoration of the Golden Calf," and "Sermon on the Mount." Of Melozzo da Forli, his contemporary, we have but slight records; yet the grand and graceful angels found among his fragmentary frescoes, and lithographed by the Arundel Society, prove his boldness and power. He seems to have painted chiefly in Rome, where he was knighted by the pope.

We now reach the time when the invention or application of oil-painting afforded, both to Italy and Germany, new and wonderful facilities for art. Experiments in oils and various mediums had, indeed, been previously made, but none were practically successful till the brothers Van Eyck, in Flanders, discovered how oil and resin could be so simply used as to supersede all former varnishes, and avoid the old and trouble-

some necessity of drying pictures in the sun. Antonello da Messina, a native of Sicily, who went to the Netherlands about the middle of the fifteenth century, learned the secret from Jan van Eyck, or some other Flemish master; and practised the new method with great success in Italy, where he communicated it to some artists of Venice. Antonello's best pictures are at Berlin; but the Academy of Antwerp has secured a remarkable "Crucifixion," where the two thieves are bound, not to crosses, but to tree-trunks twisted into cruciform shape. A "Bust of Christ" in benediction is in the London Gallery; a "St. Sebastian" at Dresden; and a fine "Head," small and dark, in the Grand Salon Carré of the Louvre. Antonello died at Venice about 1493, and was most honorably buried. A painter of that republic, Domenico Veneziano, was called to Florence, where he is said to have instructed Andrea Castagno in the mixture and use of colors.

The character of Castagno is one more subject for "historic doubts." Vasari, the only critic who has written of him at any length, begins his biography by a short dissertation upon envy and murder, and lets his story point the moral. The facts which he asserts pretend to show that Andrea dal Castagno, born at the close of the fourteenth century, in the province of Mugello, being found to possess uncommon talents, was brought up as a painter, aided by Bernardetto de' Medici, and given several important Florentine commissions. Domenico Veneziano being associated with him in those commissions, and treated with more deference on account of his proficiency in oil-painting, Andrea, actuated by the meanest motives, sought his friendship, gained a knowledge of his

method, and then perfidiously stabbed him—a deed which earned him the title of "Andrea the Assassin!" But other documents have since proved that Domenico survived Andrea three or four years; therefore this theory of depravity cannot be sustained. Yet the pictures of Castagno, exhibited at Florence, though powerful, seem coarse and unpleasing, and are generally models of ugliness; as, for example, his "St. Jerome" in the Academy, and some of his portrait frescoes in the convent of S. Appolonia, Florence.

Another Andrea, in another city, has connected his name much more influentially with the growth of Italian art. The Tuscan school had thus far surpassed all others; but the University of Padua, which was foremost in the revival of classical learning, developed new tastes and new aspirations among painters as well as professors. Francisco Squarcione conceived a passion for ancient sculpture, and made the tour of Italy and Greece, purchasing precious fragments, and taking valuable casts and drawings, which he brought back to his native city, where he founded an Academy of Painting and a Museum of Antiquities. His own abilities to execute were but second rate, but he proved an admirable teacher of more than a hundred scholars. His generous care in the education of Andrea Mantegna has had its reward, for the honor of the pupil has been reflected upon the master. Andrea, who was humbly born near Padua in 1431, was adopted as the foster-child of Squarcione when but ten years old. This affectionate relation lasted till manhood, when Andrea is said to have married the daughter of Jacopo Bellini, Squarcione's Venetian rival, and to have thus incurred the bitter enmity of his benefactor. Under these circumstances

Squarcione mercilessly criticised his pupil's work, yet the severity of his judgment was useful in the correction of earlier faults. Mantegna had so long studied from statuary that he had fallen into rigidity of attitude, stiffness of composition, and coldness of color; but he now sought to overcome these defects, to combine classic grace with classic accuracy, and to catch a little of the glowing tones of the Bellini. In this effort he succeeded sufficiently to astonishingly improve his former style, and to secure the admiration of all Italy and the imitation of many followers. Giovanni Santi, the father of Raphael, who composed a poem on the artists of his day, thus writes of him:

> "Great the delight it gave him to admire
> Mantegna's wondrous paintings, splendid proof
> Of his high genius. . . . For than his
> No brighter banner waves, no name more known
> Even of our glorious age."

Yet he never conquered his predilection for sculpturesque form and arrangement of pictures; he could not display much depth of feeling, for his nature was purely intellectual and not at all emotional; he colored and composed upon scientific rather than natural principles, was sharp and precise in finish, luxuriant in ornament, dignified and refined in expression, realistic, but never life-like. The frescoes on the lives of St. James and St. Christopher in the church of the Eremitani are his best paintings in Padua. About 1460 he entered the service of the Marquis of Mantua, who gave him very liberal orders; but in the subsequent sack of that city in 1630 most of his works were destroyed or carried away. The traveler should, however, see the graceful frescoes of the Castello di

Corte, representing the life and family of Lodovico Gonzaga. The famous cartoons of the "Triumph of Cæsar," now at Hampton Court, England, were intended for stage-decorations of the theatre of the castle of Mantua. They are in nine compartments, executed in water-colors on twilled linen, and were purchased from the Mantuan collection by Charles I. of England. These compartments show a superb procession, with standard-bearers, statues, and armor, trophies, and attendant captives; and lastly the conqueror in his car, followed by the triumphal banner, "*Veni, vidi, vici.*"

While at the court of Duke Gonzaga, Mantegna accepted the invitation of Pope Innocent VIII. to paint a chapel in the Vatican; but the frescoes no longer exist. One of his fine altar-pieces will be found in the church of San Zeno at Verona. A "Triptych" and "Madonna of the Rocks" are in the Uffizi, Florence. Three excellent pictures—a "Pietà," "Madonna in Nimbus," and a large altar-piece—are in the Brera, Milan. The London Gallery contains an enthroned "Madonna" and an interesting classical picture. One of his supposed masterpieces, a "Dead Christ bewailed by Angels," is now attributed to Bellini. At the Louvre he has a representation of "Parnassus," a "Wisdom victorious over the Vices," a "Crucifixion,' and especially a "Madonna of Victory," one of his later and best productions, originally designed in commemoration of the victory of the Duke of Mantua over the French.

Andrea Mantegna was not only a painter, but an eminent engraver. He was the first artist who ever engraved his own works; and some of his plates yet remain. His last years were less prosperous than his youth and middle life. Family

troubles and comparative poverty appear to have afflicted him, but his industry was still great, and his renown permanent. He died in 1506, and is buried in the church of San Andrea, Mantua.

The classical style which he so affected became extremely popular in all the provinces of Italy. The Florentines united it with what was fast becoming an intense realism. Sculpture and anatomy, plastic precision, and perfection of muscle, were the favorite study of the schools. Many were sculptors as well as painters, as, for example, Andrea Verocchio (1435–1488), whose main interest to us lies in the fact of his having been the instructor of Leonardo da Vinci. There is an anecdote that Verocchio was given a commission for a "Baptism of Christ," which he treated after the traditional manner, affording an opportunity to Leonardo, then a youth in his studio, to paint in one of the kneeling angels. But when finished Leonardo's part of the piece was seen to be so much better than the rest, that Verocchio, disgusted, threw away his palette, and returned to his statues. This picture now hangs in the Academy at Florence, and all guide-books are sure to point out which is Leonardo's angel, though the observer will not be likely to discern any such overwhelming difference.

About this same epoch shone a galaxy of Tuscan painters whose works foretokened the brilliancy of the coming masters. Signorelli, Botticelli, and Ghirlandajo, were the heralds of Da Vinci and Michael Angelo. Luca Signorelli, or Luca Egidio di Ventura, often called Luca di Cortona, was born at Cortona in 1441. Several of his altar and panel pieces are preserved at Cortona, and in Italian and German galleries, par-

ticularly in the Uffizi. He was employed during his youth, with the most promising artists of Florence, in the frescoes of the Sistine Chapel, Rome, where his "Moses's Journey into Egypt" and "Death of Moses" are dramatically and forcibly conceived. But he is seen to best advantage in his grand frescoes of the "Resurrection," "Hell," and "Paradise," in the cathedral of Orvieto, begun by Fra Angelico many years before. "Beneath the pure and blessed figures of Fiesole which look down from the vaulted ceiling the powerful creations of Signorelli cover the walls like a race of mighty beings struggling against the universal annihilation. In the appalling ferryman who transports the dead across, while various naked figures are wandering along the shore, we recognize the idea which Michael Angelo subsequently adopted in his 'Last Judgment.'" The devils are fiercely strong and horrible, but we are compensated for their terror by a most beautiful group of angels crowning the blessed.

Though Signorelli's manner of painting was thus severe and majestic, with a special delight in the nude, and in active physical development, his conversation is reported to have been amiable and fascinating, his mode of living sumptuous, and his attire magnificent. Lübke speaks of other frescoes from the life of St. Benedict, in the monastery of Monte Oliveto near Sienna; but they are not so deserving of attention. His death took place in 1523 or 1524.

Domenico Ghirlandajo, or—not to rob him of his baptismal heritage—Domenico di Tommaso Curradi di Doffo Bigordi, born in 1449, since known as Ghirlandajo, or "the garland-twiner," from his own or his father's skill in fashioning the gold and silver garlands which women then wore in

their hair, exhibited still more strikingly the peculiar genius of Florence. His father desired his son to become a goldsmith like himself, and so brought him up for twenty-four years; but with the youth's unusual talents a transition to a higher branch of art was natural and inevitable. His style was not so muscular and mighty as Signorelli's, but he delighted in large, free compositions, bold yet full of grace in their arrangement; embellished by portraits, architectural backgrounds, picturesque costumes, and antique, broken draperies. He was very ambitious, and often wished he were able to fresco the entire walls of the city. His works, which show the fruits of his study of Masaccio, are well finished and exceptionally pleasing in tone, for the tendency of the age was to glorify form and neglect color. His female figures are elegant and aristocratic, and Jarves calls his angels "ladies with wings." His finest frescoes are the wall-paintings from the lives of the Virgin and St. John the Baptist in the choir of Santa Maria Novella, and from the history of St. Francis in the Sassetti Chapel of Santa Trinità, Florence. In the most remarkable picture of the latter series, on the death of St. Francis, we may perceive "an old priest at the foot of the bier, chanting the litanies for the dying, with spectacles on his nose—the earliest known representation of those useful instruments." Indeed, all his compositions are crowded with contemporary portraits, contemporary buildings, and contemporary landscape. We also find an impressive "Last Supper" and other frescoes in Ognissanti, Florence, and a "Calling of Peter and Andrew," in the Sistine Chapel, to whose adornment he too contributed. He was an enthusiast for mosaic work, which he called "painting for eternity," but his repu-

tation rests principally upon the frescoes just mentioned, and upon his excellent easel-pieces, such as "The Adoration of the Magi" in the Uffizi, a subject which he frequently treated; an "Adoration of Shepherds," at the neighboring Academy; a "Visitation," at the Louvre; "Glorified Christ" at Volterra, and various Madonnas and Saints in the Florentine Uffizi and Academy.

As Ghirlandajo advanced in life his works advanced in power; but while yet in the prime of strength and success he was cut off by fever, 1494, in the forty-fifth year of his age. He was the teacher of Michael Angelo, and probably no master of that period, except Signorelli, was better calculated to direct such a scholar. The favor which he enjoyed among the Florentines was afterward extended to his son Ridolfo (1483–1560), who could not be by any means compared with his father, but who was popular for ready and fertile invention, and willingness to carry out the designs of his patrons, the Medici, in their perpetual processions, shows, and festivals. The best examples of Ridolfo's manner are his "Miracles of St. Zenobius" in the Uffizi, and his frescoes of the "Assumption," and "Gift of the Girdle," in the cathedral of Prato.

Sandro Botticelli (1446–1510), whose family name was Alessandro Filipepi, another able Florentine artist, appreciated by the Medici, was a pupil of Filippo Lippi, upon whom he modeled his style, though his tone of feeling was evidently sadder and tenderer than that of the vivacious monk. His religious works are elaborate in their purity and sweetness, and are generally beloved by critics. He was one of the first to introduce classical easel subjects, as in the

"Birth of Venus," rising from the ocean; the "Spring," and the allegorical "Calumny" in the Uffizi. In another picture in the Uffizi, an "Adoration of the Magi," the king kissing the feet of Jesus is the first Cosmo de' Medici, while the other two kings are his son and a relation. There is also found in Florence a "Coronation," which, with other Madonnas in London and Paris, displays Botticelli as a beautiful artist. But he appears on a larger scale in the frescoes of "Moses killing the Egyptian," "The Extermination of Korah," and the "Temptation of Christ" in the Sistine Chapel. A fine painting of "Pallas subduing a Centaur" was discovered in 1895 in the Pitti Palace, Florence.

Botticelli repaid his obligations to Fra Filippo by educating Lippo's illegitimate son Filippino, who inherited all his father's gifts, but added to them a more virtuous and modest character. Crowe and Cavalcaselle think Filippino may possibly have been Filippo's nephew, and not his son, but it is a vexed question. Be he whom he may, he was considered so promising that the important task of completing Masaccio's frescoes in the Brancacci Chapel was intrusted to him, and most admirably performed. "The King's Son restored to Life," and "St. Peter and St. Paul conversing in Prison," are particularly worthy of praise. His manner is realistic and less simple than that of Masaccio, with great fondness for decoration; while his other frescoes in the Strozzi Chapel of Santa Maria Novella, containing scenes from the Acts of the Apostles, are rich, expressive, and warmly colored, as are also his frescoes in the Caraffa Chapel in the church of Santa Maria sopra Minerva, Rome. His panel-pieces are not so rare as those of Botticelli, and are collected, not only in Con-

tinental galleries, but in England, where a "Madonna with St. Jerome and St. Dominic" and a glowing "Adoration of the Wise Men" amply illustrate his talents. He survived the fifteenth century, and died in 1504.

Meanwhile the school of Bologna, so prominent in later Italian history, rejoiced in the birth of its first great painter, Francesco Raibolini, "Il Francia," born in 1450. Like the celebrated Florentines whose biographies we have just recorded, he was trained as a goldsmith and medal-coiner, and did not abandon the trade till middle life. His earliest work is a "Madonna and Six Saints," at Bologna, dated 1490 or 1494. This was followed by an altar-piece for the Bentivoglio Chapel in the church of San Giacomo in the same city. This, too, was a "Madonna," accompanied by St. Sebastian, St. John, and two musical angels. The execution of these pictures was such as to delight all who saw them; their soft, rich color, quiet fervency, and holy peace, appeared tc breathe around them an atmosphere of sacred rest. Francia had found his vocation, and henceforth he appears as one of those painters ordained "by the gift of God," whose mission is to bring down faith, repose, and hope. The technical qualities of his work, purity and depth of tone, delicacy of finish, finely-wrought backgrounds, and serene and beautiful figures, were such as to correspond with their elevation of sentiment. He was most successful in oil-colors, but has left an able series of frescoes in the church of St. Cecilia in Bologna. His works were eagerly sought in Lombardy and Tuscany, and have, in later years, found numerous purchasers. An excellent altar-piece is owned by the National Gallery, London, displaying in one part a "Pietà" in the

other the "Virgin and Child with Saints." At Dresden is a very lovely and wonderfully-finished little picture of the "Baptism of Christ." We see each detail most richly and exquisitely rendered. The Louvre has an excellent "Christ upon the Cross." Several other pictures are also at Berlin and Vienna, while Munich possesses another which Mrs. Jameson pronounces the most charming he ever painted. "It represents the infant Saviour lying on the grass, amid roses and flowers; the Virgin stands before him, looking down with clasped hands, in an ecstasy of love and devotion, on her divine Son. The figures are rather less than life." Many public or private collections contain his half-length Madonnas with the Child; easily recognizable from the one type of countenance in which all are cast—mild, soft-eyed, and devoutly calm.

As a man, we learn that Francia was no less attractive than as a painter. We are not surprised to hear that he was very gentle and obliging, and had great nobility and earnestness of soul. Though he was more than thirty years older than Raphael, the two became sincere friends, corresponding, and exchanging sketches. The St. Cecilia which Raphael executed for Bologna was sent to Francia's care, and, so far from being jealous, he received it with enthusiasm and joy. The time of his death has been disputed, but it is asserted that state documents, which speak of him as the Master of the Mint at Bologna, fix the date of his decease on the 6th of January, 1517. Others in Bologna were painters in his style, the most talented of whom was Lorenzo Costa, of Ferrara. His son Giacomo and his cousin Giulio were also artists, and their pictures are occasionally attributed to him.

The school of Sienna, which in the fourteenth century displayed such promise and aspiration, had nevertheless disappointed the expectations of the age. Depending only upon sentiment and tradition, it had refused to appropriate the new vitality and thought which were inspiring the Florentines, and so had worn out its own fervor. Nobody appeared to revive its declining power till the time of Sodoma, whom we cannot yet notice, as he was rather the contemporary of Michael Angelo and Raphael. But the religious element so strongly pervading Siennese art, and so natural to a region familiar with the story and spirit of St. Francis of Assisi, found other interpreters and a fresh home in Umbria, whose painters were slowly rising into repute. Oderisio, of Gubbio, had, in the days of Giotto and Dante, distinguished himself by his miniatures; Guido Palmerucci had labored, about 1300, upon frescoes, now dilapidated, which exhibit the long, slender bodies, small heads, and ill-drawn hands of the period. Other artists of Gubbio continued their feeble though delicate efforts, only to give place to Ottaviano Nelli, whose best wall-pieces have perished; and to the brilliancy of Gentile da Fabriano, an inhabitant of the adjacent town of Fabriano.

This Gentile di Nicolo di Giovanni Massi, whom some consider Allegretto Nuzzi's pupil, was no ascetic, but a gay, genial, romantic, and accomplished person, whose character was reflected in his painting. Born about 1370, his successful and influential career was by no means confined to Umbria, but was passed in different cities of Italy. He was highly esteemed in Venice, where he worked in the hall of the Grand Council, and became the teacher of Jacopo Bellini, the founder of the Venetian school. His coloring

was rich and splendid, and profusely heightened by golden ornament. Much admiration has been expressed for him by the masters of Italy and Flanders. Michael Angelo is reported to have remarked that his hand in painting resembled his name. His frescoes have perished, though a "Madonna with St. Catharine" in the cathedral of Orvieto is still attributed to him. Some of his panel-pictures are found in Berlin, Paris, Fabriano, and Florence; but the Florentine Academy of Fine Arts possesses his *chef-d'œuvre*, an "Adoration of the Magi," which introduces his own portrait, and of which Jarves says:

"The landscape of this picture is filled with every thing pleasant to gaze upon. A magnificent sweep of sunlit hills, distant, peaceful sea, flourishing cities, and signs of stirring, prosperous life, occupy the background. Far off begins the journey of the Magi, whose retinue winds among flowers, forests, and trees laden with luscious fruit, until it reaches the foreground, where the kings dismount before the Virgin Mother to offer their gifts and to worship. They have come in truly royal guise, as Christian knights, bringing with them those mediæval appendages of rank, dwarfs, monkeys, and dogs; horses richly caparisoned, a train of animals laden with presents, and comely young men. But the eye centres on those handsome kings, resplendent in attire, whose pride of rank and condition fits them most gracefully, and whose countenances, as they adore the infant Saviour, are lighted up as by a prophetic consciousness of the incoming triumph of the new faith thus ushered upon earth through the instrumentality of heaven."

As Gentile da Fabriano had been in many ways a debtor

to Fra Angelico, so Nicolo Alunno, of Foligno, was thrown into contact with Benozzo Gozzoli, and then became the predecessor, or possibly the master, of Perugino, who was in turn the instructor of Raphael. Thus we see how the schools of Italy, spite of their different characteristics, link together, and fuse each other's merits into common beauties.

The style of Alunno is usually judged by the altar-pieces and Madonna preserved in Rome, in the Vatican and the Colonna Gallery. These are antique and reverent in treatment, somewhat rigid in form, and subdued rather than intense in expression. He painted in distemper, with deep-brown shading, and loved to embody the old conception of angels hovering about the crucifixion, catching the sacred blood-drops in their holy cups. Better altar-pieces hang in the Brera Gallery, Milan, also in London, Foligno, and Sala Nuova, Perugia. The announcing angel appearing to Mary, in the latter composition, "with crisp, wavy hair bound by a crimson cincture," is particularly graceful.

Pietro Vanucci, or, as we call him, Perugino, born in the village of Città della Pieva, in 1446, is, however, the true exponent of the Umbrian ideal. The name of Perugino was not given him till he had reached maturity, and been made a citizen of Perugia. His father was a respectable peasant, but, having several children to support, sent this little son, at nine years old, to be articled to a painter of Perugia, who, though not of much ability himself, had the good sense to advise all his pupils to study at Florence as soon as circumstances would permit. To Florence, therefore, Pietro eventually bent his steps, though so poor that he was obliged to sleep in a chest instead of a bed. There he was admitted to

the studio of Verrochio, the teacher of Leonardo da Vinci, and had every opportunity to study the masterly frescoes with which the city abounded. His friend Leonardo doubtless fixed his attention upon perspective, and scientific rules of composition, while both indulged their natural inclination toward pure, harmonious color, fineness of touch, and smoothness of finish. Some pictures at Perugia, and a panel of the "Virgin and Child" in the Louvre, painted in tempera, are among his early labors, and already illustrate his peculiarities. The Virgin, gorgeously dressed and attended by richly-appareled saints and meditative angels, sits in innocent calmness "on a throne partitioned off from a pleasant wilderness by parapets of stone." Every tint is bright and fair; every shadow soft and warm. Here we have an example of all his future method. Dreamy gentleness, elegant tranquillity, refined and often melancholy mysticism, with slender shapes, nun-like placidity of faces, pure color, and great precision and elaboration of detail, were its main features. It is very difficult to reconcile this spirituality of style in Perugino the artist, with the appearance and reported character of Perugino the man. His portrait in the Uffizi, now thought to be misnamed, shows "small black eyes under a fleshy brow; a short but well-cut nose, and sensual lips; broad cheeks, a bull neck, and bushy, frizzled hair." A better portrait of Perugino, in the Borghese Gallery, Rome, is ascribed by Morelli to the hand of Raphael himself.

Between 1480 and 1486 Perugino was employed by Pope Sixtus in the Sistine Chapel, where he was assisted by his friend Pinturrichio. His large frescoes are effaced, or given to Pinturrichio, as "Moses and Zipporah" and the "Baptism of

Christ." The "Delivery of the Keys to Peter" remains. After the completion of the chapel in 1486 he returned to Florence, and by 1492 had abandoned his previous practice of distemper, and habituated himself to the use of oils. One of his successful attempts with the new medium was the "Pietà," now in the Academy of Arts, though this does not equal the "Pietà" of the following year which we may admire in the Pitti. After the death of Lorenzo de Medici, Perugino removed to Perugia, where he was commissioned to prepare elaborate frescoes for the Audience Hall of the Guild of the Cambio. Here we see the "Nativity," the "Transfiguration," the "Triumph of Religion," and the "Cardinal Virtues," with classical ceiling-designs painted in by his pupils from their master's sketches. The artist was at this epoch very prosperous. He married a young wife so beautiful that he delighted to deck her with rich and picturesque garments; his pay was certain and sufficient, and his studio was thronged with scholars, among whom soon came the young Raphael, who was greatly indebted to Perugino for his early style. In fact, all who will observe Raphael's picture of the "Marriage of the Virgin," at Milan, cannot but remark that it is almost a reproduction of Perugino's painting on the same subject, now in the Museum of Caen, France. The arrangement is identical—the high-priest in the centre; the group of Joseph and his friends, and Mary and her attendants, only changed in their relative position from left to right; the rejected suitor breaking his wand across his knee, and the octagonal temple in the background. It is true that Raphael's faces are much sweeter and more expressive than Perugino's, and his high-priest more venerable and dignified; but the com-

position is so little modified that superficial gazers might even consider it a copy.

Space will not allow us to catalogue Perugino's numerous works. They will be found especially at Perugia and Florence, and in every important gallery. As one of the most celebrated, we may mention the "Resurrection" of the Vatican, where Christ, with his banner and an almond-shaped aureole, is soaring from a sarcophagus placed conspicuously in the midst of a landscape. Three sleeping guards sit near the tomb, while one awakened soldier flies terrified away. Tradition describes the latter as the portrait of Perugino, and gives to the slumbering watchman on the right the likeness of Raphael; but the spectator can only imagine such resemblances. Yet this picture cannot equal the triptych of the "Madonna adoring the Child, with the Archangel Michael on one side, and the Archangel Raphael leading Tobit," on the other, painted for the Certosa of Pavia, but now transferred to the London Gallery. Its coloring is surpassingly brilliant and tender, and its sentiment simple, tranquil, and holy. A duplicate of the central part hangs in the Pitti Palace, Florence.

The Florence Academy retains another excellent altar-piece of the "Assumption of the Virgin," from the convent of Vallambrosa. The Belvedere, Vienna, possesses, among other specimens, a "Madonna and Saints," one of his first efforts in oil-painting; while the Pinakothek, Munich, best represents him in the "Appearance of the Virgin to St. Bernard." For his native town, Città della Pieva, he executed a fresco of the "Adoration of the Magi," which has been chromo-lithographed by the Arundel Society, as has

ADORATION OF THE VIRGIN (*Perugino*).

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also a "Crucifixion" from Santa Maria Maddalena de Pazzi, of much earlier date.

In 1507 he was invited to Rome by Julius II. to fresco the Stanza dell' Incendio del Borgo of the Vatican. But, upon acquaintance with Raphael, the unceremonious pope coolly ordered Perugino's work to be obliterated and renewed by his more gifted scholar. Raphael endeavored to soothe his mortification by leaving the ceiling medallions, which portray the Eternal Father in various attitudes and glories; but Perugino's star was on the wane. His biographers speak of moral defects which decreased his power; but accusations such as these should not be received without convincing evidence. The traditions of his century dealt hardly with him. Not only do historians describe him as mean and mercenary, but Vasari even accuses him of disbelief in the immortality of the soul. This cannot accord with his style and subjects, which were continually sacred, with very few exceptions from Perugia or the Louvre. Let us hope for the interests of psychology that the contradictions of his nature may be harmonized through further researches.

Many sensational stories have been told of his refusal of the last sacraments, and his burial in unconsecrated ground; but facts appear to show that he perished of the plague in 1524, and was so hastily interred that no one knows of his resting-place.

His early pupil or assistant, Bernardino Pinturrichio, of Perugia (1454–1513), had died some years before. He seems to have been a partner of Perugino, accompanying the latter to Rome, aiding him in his labors in the Sistine Chapel, and receiving a third of the profits. Indeed, Pinturrichio's most

popular frescoes must all be sought at Rome, as he there came under the patronage of the Borgia family and other nobles, and was employed in many churches. The most extensive of these wall and ceiling frescoes exist in the different chapels of Santa Maria del Popolo; others are the fresco of the "Journey of Moses" in the Sistine Chapel, once given to Perugino, and frescoes in the Ara Cœli. He worked chiefly in tempera, with many Umbrian characteristics, but with occasional coarseness of feeling and execution. Yet he abounds in gilded ornament and minute detail, his pictures being crowded with incidents. His figures are slight, but not graceful, with crisp, luxuriant hair; his draperies heavy, with rich bordering; and his colors sometimes dark and sometimes glaring. Some good altar-pieces still remain, but the easel-pieces ascribed to him in various galleries are commonly of inferior merit. One of the most interesting is a small panel at Dresden, called the portrait of Raphael as a boy; though better critics have long since declared the likeness only a myth. Yet we find that Raphael was on friendly terms with Pinturrichio during his execution of the fine frescoes of the Piccolomini Library of the Duomo of Sienna, portraying scenes from the life of one of the Piccolomini who became Pope Pius II., finished in 1507, and comparatively well preserved. These frescoes were undertaken after Pinturrichio had changed his abode from Perugia to Sienna, in which city he is said to have died of hunger from the neglect of his heartless wife Grania during his last illness.

It is of course superfluous to observe that among all the successors of Pinturrichio, or followers formed by Perugino, Raphael holds the first rank. Yet while we defer him to

future consideration, it will not be inappropriate to briefly notice his father, Giovanni Sanzio or Santi, of Urbino, an artist of good abilities, to whose compositions and talents considerable attention has lately been devoted. He was evidently a man of earnestness, refinement, and culture, and has left us a poem, full of generous appreciation, upon the art of his times. His paintings are quiet, careful, pure, and elevated in sentiment, but often stiff in outline, and weak or leaden in color. Lübke thinks the frescoes in the Dominican church at Cagli his best and most attractive efforts. There is also an "Annunciation" in the Brera, Milan, and an "Enthroned Madonna" at Berlin. Travelers through Urbino will be likely to visit the house which saw the infancy of Raphael, and will there find relics of Giovanni, especially a "Madonna with a Sleeping Child," painted on the wall.

No records of Raphael's fellow-pupils need cumber our pages, with the exception of an allusion to Giovanni di Pietro, mentioned as "Lo Spagna," or "the Spaniard," from the country of his birth, whose elaborate altar-piece of the "Adoration of the Magi," mystically treated, in the Museum of Berlin, and paintings at Spoleto, where he married and resided, indicate some original genius and much imitation of his famous colleague.

From this digression into Umbria we return to Florence, and the favorites of the Medici. The agitating period of Savonarola's preaching was approaching, and no better description can be given of the times than that furnished by George Eliot in the novel of "Romola." The readers of that story may possibly recollect the character of the misanthropic Piero di Cosimo (1462–1521), the scholar of Cosimo

Roselli, and the master of Andrea del Sarto. He was still more noted for his eccentricities than for his pictures, and would shut himself up in his room undisturbed for days, eating only hard eggs which he boiled by fifties in his glue-pot. He succeeded in landscape and portraits, aiming at clearness and polish; but his classical paintings, of which there are fair specimens in "The Rescue of Andromeda," in the Uffizi, and the "Death of Procris," in the London Gallery, are superior to his sacred pieces at Florence, and to his "Coronation of the Virgin" in the Louvre. He liked to introduce grotesque animals and ornaments, and was invaluable in preparing triumphal cars, and other fantastic novelties, for carnival festivals and processions, but is utterly eclipsed as an artist by Roselli's more renowned apprentice, Baccio della Porta.

"Baccio" being the Tuscan diminutive for Bartolomeo, and "della Porta" having been added from the circumstance of his dwelling while a student near one of the gates of Florence, we shall probably recognize this painter by his monastic title of Fra Bartolomeo, or, as he is simply styled by the Italians, "Il Frate." He was born about 1475, in the small town of Savignano, not far from Florence. We have no detailed narrative of his youthful life, except that he was soon brought under Roselli's tuition, where he formed a close friendship with his associate student Mariotto Albertinelli, and showed such natural and artistic proclivities toward "sweetness and light," that the beauty of his Madonna-faces, and the sunny fervor of his coloring, won the approbation even of the critical Florentines. Yet nothing of these years is now discoverable; his first extant work being a likeness of

Savonarola, which he long afterward reproduced in the panel portrait kept in the Florence Academy. This eloquent man so impressed Bartolomeo that he not only became his disciple, but testified to his sincerity by burning all his nude studies and worldly designs in the carnival fires which the *Piagnoni* (or adherents of the monk) were wont to kindle to consume the earthly vanities that hindered the progress of his followers toward holiness. We cannot imagine that any of Bartolomeo's sketches could have been indecent, and must therefore regret such precipitate enthusiasm; but his appreciation of the ideal being more intelligent than conventual strictness approved, he took pains to gain a knowledge of anatomy, and sometimes outlined his Madonnas nude before covering them with drapery, in order to obtain proper form and folds. He also invented what we call lay-figures, to serve the same purpose, so jointed that he could arrange them in various positions. Before the persecution of the Dominicans had reached a climax, Bartolomeo was commissioned to fresco a "Last Judgment," now exceedingly damaged, in the cemetery of Santa Maria Nuova. Here his refined feeling improved upon past conceptions. His Christ is majestic, yet tender, and encircled by a glory of very lovely cherub-heads. His apostles do not attitudinize, but are calmly seated in perspective rows. The figures and gestures are noble and gentle, and it is suggestive of the sympathies of the artist that the part which he left till the last, and finally abandoned incomplete, so that it had to be finished by Albertinelli, was the representation of the condemned. Not that such abandonment was premeditated, but the arrest and death of Savonarola, which just then occurred, so powerfully

affected his mind that he vowed to consecrate himself to a religious life, and, leaving every thing behind, was received, in July, 1500, by the Dominicans of Prato, and in a few months entered the same monastery of San Marco at Florence which had been the home of Fra Angelico and Savonarola. Yet, with insight rare among the priesthood, his superiors perceived that the monotony of the cloister, however congenial to his temperament, was not suited to his talents; and after four or six years' quiet he was persuaded to resume his brush, painting by the direction of the prior, and for the profit of the order. Two little gems, of the "Nativity" and "Circumcision," at present in the Uffizi, are supposed to be the first fruits of this renewed activity. These were quickly followed by the much-restored "Vision of St. Bernard" in the Academy. His old friend Albertinelli was engaged to help him, and thenceforth the life of the gentle friar was not only tranquil but truly happy. We see his affection for his convent in the frescoes with which he occasionally adorned its walls; but the very touching "Providenza" in the refectory, where the monks are patiently seated at an empty table, till two angels hasten forward to reward their faith and bring them food, is not from his hand. These may be compared with the greater works which were ordered far and wide, and which largely extended his fame. A visit to Venice, in 1508, influenced his coloring; and another visit to Rome, in 1514, perfected his style, and led him to an ampler practice of the new rules of composition. Many pictures were then executed, most important of which are Madonnas of the Pitti, a "Madonna and St. Catharine," now hanging in the Louvre, and the unfinished "Madonna" of the Uffizi. But it is in

his later days, when his mind had broadened and strengthened, and his touch grown firm, that we find such masterpieces as the "Pietà" of the Pitti—the most purely beautiful Pietà ever painted; the "Presentation in the Temple," at Vienna; the "Madonna della Misericordia," or "Virgin of Mercy," at Lucca, where the mother of Christ, with uplifted, beseeching face, intercedes with her Son for the suppliant crowd who are sheltered by her robes; and the grand "Resurrection of the Saviour," and seated "St. Mark," which also hang in the Pitti Gallery. From these and many other specimens we soon learn to identify Fra Bartolomeo's pictures. Holy without absolute unearthliness, and pure without insipidity, their charm is enhanced by a brilliancy and softness of color which suggest both the splendor of Venice and the spirituality of Umbria. A glowing but not gaudy red is their prevailing tone, while arches, thrones, and canopies, contribute to the effectiveness of his backgrounds.

Biographers always dwell upon the intimacy between Fra Bartolomeo and Raphael, begun soon after the former had entered the monastery. It was, of course, productive of much good to both. To Bartolomeo it gave not only a lively impulse, but much active knowledge and energy; while it so affected Raphael's manner that one of his early pieces, the "Madonna del Baldacchino" in the Pitti, often engraved, is hardly to be distinguished from the works of Bartolomeo. The friendship was sadly terminated by the death of the artist monk at Florence, of a malignant fever, October 8, 1517.

Another, less eminent friend of Bartolomeo, Mariotto Albertinelli, has been alluded to. He was of a gayer disposition, and versatile though not profound genius. Born

at Florence in 1474, he too was instructed by Cosimo Roselli, but preferred the party of the Medici to the leadings of Savonarola. Yet he was deeply attached to Fra Bartolomeo, and gladly assisted him even after he had become "Il Frate;" till at last he grew disgusted with art, declared his preference for a roving life, and went to keep a tavern! After a while, however, he returned penitently to painting, and died at the age of forty-one. He has left some able pictures, particularly the "Visitation," or "Salutation," in the Uffizi, and an "Annunciation" and a "Trinity" in the Florence Academy; together with a Madonna in the Louvre.

The easel-pieces of his contemporary, Raffaellino del Garbo (1466–1524), are sometimes valued in collections, especially at Berlin; though the generality of observers will be most interested by his quaint "Resurrection" in the Academy at Florence. His coloring is clear, but hard; and his style not so pleasing as that of another Florentine, Lorenzo di Credi (1459–1537), the fellow-pupil and friend of Leonardo da Vinci.

Lorenzo was a good artist, and a still better man; but his sphere was narrow, and his powers limited. He bestowed much labor on his work, finishing with such extreme delicacy that his pictures are sometimes mistaken for Leonardo's; though the invariable expression of the countenances of his Virgins might always correct such an error. He never cared to fresco, but attempted only altar and easel paintings, upon sacred subjects, having cast, like Fra Bartolomeo, his profane drawings into Savonarola's bonfire. His favorite theme was the "Nativity," or the "Virgin adoring the Child;" and very charming instances of its treatment exist in the Uffizi

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and Academy at Florence, while the fine "Madonna with the Flower-Glass" is in the Borghese Palace, Rome, and Madonnas and Saints in London and Paris. Di Credi's style so closely imitates Leonardo's that he well serves to introduce us to the golden epoch of Da Vinci and Michael Angelo, Raphael and Correggio.

CHAPTER VII.

LEONARDO DA VINCI AND MICHAEL ANGELO.

ITALIAN history of the sixteenth century is best studied in biographies. Nowhere are the political, social, and religious aspects of the time more faithfully mirrored than in the lives of Leonardo da Vinci and Michael Angelo. Leonardo especially represents its highest type of intellect, refinement, and cultivation. If any person in our day be an eminent artist, scientist, or poet, we are apt to lionize him as a remarkable genius; but what are we to think of one who was so admirable a mathematician, mechanic, engineer, chemist, author, architect, musician, and sculptor, that painting was regarded as one of his minor accomplishments? Seldom, if ever, has the world beheld such a combination of gifts; and seldom, if ever, has it beheld them so fitly embodied as in the handsome, high-bred, reflective, and dignified man whose noble portrait still looks down upon us in the gallery of the Uffizi.

The life of Leonardo da Vinci has been often written, and its leading facts are easily impressed upon the memory. Its events were few, its industry versatile, its experiments prodigious, yet its results but meagre. What he was seems only a hint of what he might have been; but posterity has appreciated his possibilities, and we judge him rather by

what he could have done than by what he actually did. A ruined and almost obliterated fresco; a fascinating female head, smiling mysteriously from out its dreamy shadow; a very few Madonnas and Holy Families; (possibly the "St. Jerome" of the Vatican), and large unfinished "Adoration of the Magi," in brown color, at Florence—are the only paintings of whose authenticity we are absolutely certain; yet upon this slight foundation is built a fame which has never been surpassed and rarely equaled, and whose secret must be sought in the quality and not in the quantity of his works, and in the capacities and not the achievements of his intellect.

Born in 1452, as the natural son of a notary, Piero da Vinci, in the valley of the Arno, the prospects of Leonardo could not, in his infancy, have been thought very brilliant. But Piero's wife was kind, and had no children of her own, and the boy was brought up in his father's house, so precocious in beauty and learning, so active a rider, dancer, and fencer, so sanguine and clever in all kinds of skillful experiments, and so passionately fond of the arts of design, that all fear as to his future fortunes was soon at rest. It seemed a pity, indeed, that the great and discriminating Cosmo de Medici should have died when this young genius was but twelve years old; yet talents like his were beyond the need of patronage, and Florence could well afford to spare one artist to Milan and Northern Italy. No princely favor was lavished on his youth; but his father took him, like any other art-apprentice, to the studio of Andrea Cione or Andrea Verrochio, by whom Perugino and Lorenzo di Credi were also educated. Verrochio's lessons extended to sculpture and perspective, as well as to painting; and, though there is an

anecdote of Leonardo's having excelled his master in an adoring angel kneeling beside the Saviour in a "Baptism of Christ," yet there is no doubt of Verrochio's ability as an instructor in technical methods of art, however dry and soulless he may have been in execution. At all events, Leonardo remained with him till the age of twenty-five, amusing himself at intervals with mathematics, natural philosophy, mechanical contrivances and inventions, botany, astronomy, anatomy; modeling heads in terra-cotta and wax; studying his draperies from clay figures covered with wet linen; perfecting himself in exactness yet softness of drawing, shading, and relief; till his style became so entirely formed that future years needed only to develop, but never to alter it. The large but uncompleted "Adoration of the Kings," in brown color, in the Uffizi Gallery, is supposed to have been executed soon after his quitting Verrochio. But the most famous work of his early Florentine days was the painting of the shield known as the "Rotello del Fico" (from *rotello*, a buckler, and *fico*, a fig-tree). This shield had been cut by a peasant from the trunk of a fig-tree on his farm, and brought by him to Piero da Vinci, with the request that something might be painted on it. Piero handed it to his son, with a repetition of the request. Leonardo conceived the idea of imitating the traditional shield of Perseus, which was supposed to have been ornamented with a Medusa-head that petrified all his enemies. In order to carry out this scheme, he collected the most frightful reptiles, bugs, serpents, bats, scorpions, hedgehogs, and all noxious animals that swamps or dens could furnish, which, as Vasari says, "filled the room with a mortal fetor;" and combined all their hideousness into one horrible

monster, which he painted so vividly and appallingly that his father fled from its sight in terror. Leonardo was quite satisfied with the effect produced; and Piero considered his performance so extraordinary that he presented the countryman with another shield, nicely adorned with a heart and arrow, while his son's passed eventually into the possession of the Duke of Milan, but has since perished. This story will recall the "Medusa" still to be seen in the Uffizi, which is another remarkable production, once thought from Leonardo's own hand, but now no longer so considered. It is simply the head of the Fury, severed from her body, and most ghastly in death, with the hair turning into serpents, yet with a strange, weird fascination of beauty amid all its horror.

Geometry, architecture, and engineering, appear, however, to have more fully occupied Leonardo's mind, during the first thirty years of his life, than either sculpture or painting. He proposed many daring projects to his fellow-citizens, such as lifting the baptistery bodily, by means of levers, to a higher level, or cutting a canal from Florence to Pisa; and invented all sorts of machines, from cannon and compasses to tread-mills, camp-stools, and wheelbarrows. But, not finding this likely to bring him much honor or profit in Florence, he wrote a singular and characteristic letter to the Duke of Milan, Lodovico Sforza, then called "Il Moro," in which he enumerated all he could do to commend himself to such a patron. The letter still exists, and is often quoted. He tells the duke of the many destructive engines he can contrive for attacking his enemies, and, after describing these as the matters of importance, adds, as trifling items: "In time of peace I believe I can equal any one in architecture, in con-

structing buildings, and in carrying water from one place to another. I can execute sculpture, whether in bronze, marble, or terra-cotta; also in painting I can do as much as another, be he who he may."

Il Moro was evidently pleased with this prospectus, and gave him an appointment with a fixed salary, at a date as yet unsettled, but supposed to be 1482 or 1483. Vasari declares that the duke valued him chiefly as a musician and an *improvisatore*, and that Leonardo took with him a charming lute which he had invented, made of silver and shaped like a horse's head. So accomplished and attractive a man naturally became a favorite at the court, where he was commissioned to model a large equestrian statue in memory of Francesco Sforza, Lodovico's father. To this he devoted immense pains, but worked so slowly that it was sixteen years before the horse was finally completed in clay. He began by pen-and-ink drawings, made anatomical sketches, engravings, and designs, which have been more enduring than the monument itself. It was never cast in bronze, and the colossal clay model was either broken by the French in 1499, or afterward destroyed in some unknown way, while the sketches and etchings are still preserved, and have been photographed and published. All traces of any casts or statuary by Leonardo have long since disappeared, and the proof of his abilities in that direction is supplied solely by his fragmentary drawings, and by history and tradition.

While the statue was in tardy progress, Leonardo made some few but valuable essays in painting. He had so studied the beauties of expression, particularly in female faces, that none could excel him in the loveliness and seductiveness of

his portraits. The strange, enchanting smile by which we have learned to know him, was already one of the peculiarities of his style, and the duke soon called on him to immortalize the charms of his many mistresses. Most of these works have perished, leaving only the Ambrosian Library sketches as their record; but the picture in the Louvre called "La Belle Ferronnière" was supposed, had it been genuine, to be the likeness of the favorite Lucrezia Crivelli, or of Isabella Gonzaga; though there will always be much dispute upon such uncertain points of history. The same sweet calmness and dreamy tenderness are more appropriately visible in the Virgins and children of some "Holy Families," also painted at Milan. Depth of shadow and melting light, roundness of outline, and most minute and enamel-like finish, are the invariable qualities of all these fine pictures, imitated over and over again by numerous pupils, whose labors are confused with those of their master.

By the patronage of the duke an art academy was established at Milan, of which Leonardo was head. For this academy he wrote the celebrated treatise entitled "Trattato della Pittura," which has been translated into several languages, and is sold by booksellers to-day. It has 365 chapters, and many excellent and suggestive maxims. He remarks, for example: "A painter should never imitate another, or he will be called the nephew, and not the son, of Nature." Or, again: "A painter should be universal. He must study all he sees; but he should only take that which is best and most perfect for his work." Or, as a practical hint to young artists: "Contrive that your figures receive a broad light from above, particularly in portraits; because we see people

in the street receive all the light from above. It is curious to observe that there is not a face ever so familiar but would be recognized with difficulty were it lighted from beneath." Multiform manuscripts, sketches, and literary works, were prepared for the same academy. All are written in his peculiar manner, from left to right. An enormous folio, called the "Codice Atlantico," is kept in the Milan Library, from which copious extracts were made in an admirable work prepared for the Italian Government on the inauguration of the Da Vinci monument. This codex was taken from Milan on the invasion of Italy by Napoleon, who was so delighted with its possession that he carried it to his hotel himself, exclaiming with enthusiasm, "This is mine!" It was finally restored to its proper place, but twelve manuscript volumes are yet retained by the French; and many drawings and studies of Leonardo, principally in red and black chalk, are in the various collections of Europe. The Royal Library at Windsor Castle contains manuscripts, drawings, and a number of his scores for music.

But the crown and glory of Leonardo's Milan labors was the famous "Last Supper," painted, by command of the duke, on the wall of the refectory of Santa Maria della Grazia. This is his true memorial, the point at which his genius culminated. Every one has heard of its past history, and its present ruin. For its premature decay both Lodovico and Leonardo are responsible—Lodovico for insisting upon its execution in so damp and wretched a building, and Leonardo for experimenting in oil mediums and untried preparations, instead of employing the good old method of ordinary fresco. It represents the scene of the Eucharist, not in its usual

phase of calm repose, but at the dramatic moment when Christ announces his approaching betrayal, and each disciple starts forward to express his grief and horror, and repel any implied accusation. Judas uplifts both hands; St. Peter beckons to John to ask the Lord of whom he spake; Philip lays his hand on his heart; Bartholomew, at the end of the table, rises in agitation from his seat. Notice here especially the expression of the hands, as well as of the faces and figures; and then pass on to consider the marvelous head of Christ, which has passed almost into a type of divinity, and which is certainly the only instance in which any painter has been able to combine, in the features of the Redeemer, dignity, solemnity, and majesty, with sweetness, resignation, and gentleness. The sketch for this head, in black and white chalk, is still at Milan. Fragmentary studies of a like nature are in Windsor Castle, and also at Weimar. An original drawing of a part of the composition is at Paris. There was long a tradition that the prior of the convent had served as a model for the head of Judas, but such a story is only mythical. The fate of this renowned fresco is forcibly told in a late article in the *Edinburgh Review:*

"The misery and destruction of Italy fell heavily on the great 'Cena,' as upon every good and beautiful thing. Fifty years after its completion its glory had already departed. A painter called it a mere blotch of color, a cardinal called it a mere relic. Then came the monks, and pierced the feet of the Saviour afresh, and broke the legs of the disciples. Quack doctors followed, who professed to know a healing secret, and who anointed and painted over the wounds with gaudy colors, till, in the opinion of the Milanese people, it

was far more beautiful than when it issued from the master's hand. Half a century later, in 1770, the small remains of original epidermis were carefully scarified, and a new restorer is believed to have given the *coup-de-grâce*. From time to time, also, the waters rose and soaked the walls to which so precious a surface had been imperfectly attached. Finally the horses of Napoleon's cavalry were stabled in its august presence, innocent at all events of the sanctuary they defiled. And when wars had ceased and the map of Europe had been rearranged, the new masters of Lombardy paraded their possession of the majestic ruin by nailing the wretched emblazonry of their imperial house directly above the head of the Saviour. To this day, perhaps of necessity, a species of tinkering under the plea of preservation is always going on, and every fresh visit to it shows fresh dilapidation." Innumerable copies have, however, been made, the best of which, by Marco d'Oggione, a pupil of Leonardo, is now in England. A splendid engraving, by Raphael Morghen, preserves still more perfectly the expressions of the original. It has also been twice copied in mosaic.

After the capture of Milan by the French, in 1499, Leonardo returned to Florence, where he received a commission for an altar-piece in the church of the Serviti. This was to be a "Holy Family with St. Anne," but it was never finished, and all that is left of it is the cartoon in the London Academy. A more celebrated cartoon of a battle-scene, intended to adorn the council-hall of the Palazzo Vecchio, has entirely vanished. Leonardo and Michael Angelo prepared designs for this apartment, and each exerted himself to produce a masterpiece. Leonardo's was exhibited two years before his

MONA LISA (*Leonardo da Vinci*).

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to his slowness and procrastination that he soon withdrew to Milan. The "Madonna" now shown at San Onofrio, Rome, as a specimen of Leonardo's labors, is thought to have been executed by Beltraffio, who accompanied him.

Francis I. of France, whose conquests in Italy had increased his passion for art, became at last his appreciative patron. Not only did Francis profoundly admire his talents, but he was personally very fond of him, and delighted with the ingenious toys which Leonardo, still true to the tastes of his youth, loved to provide for his entertainment. Mention is particularly made of his constructing an automaton lion, which walked into the king's presence, opening its breast, and disclosing bouquets of lilies. No record is left of any pictures undertaken in these declining years spent at the court of the French monarch. An illness of some months closed this illustrious career. Vasari tells us that in his last sickness Leonardo sought to acquaint himself with "the good and holy path of the Catholic religion," having previously been more of a philosopher than of a Christian. His life had always been calm, temperate, and entirely moral—never enthusiastic, never self-sacrificing, never spiritual. His will, written April 18, 1518, in a strain of mingled devotion and courtliness, recommends his soul "to the Lord Jesus, to the glorious Virgin Mary, to Monsignor my Lord the Archangel Michael, and all the blessed angels, saints, and saintesses of paradise." He died at the château of Cloux at Amboise, May 2, 1519, and was long believed to have expired in the arms of Francis I.; but an entry in the king's journal shows that Francis, with his court, was that day at St.-Germain-en-Laye, and the tradition is thus proved to be unfounded.

though it has been often repeated, and Angelica Kaufmann has embodied it in a large picture.

Much dispute and much uncertainty have prevailed in regard to the authenticity of the paintings attributed to Leonardo. Such questions cannot yet be regarded as entirely settled; but it is hoped that the researches of Crowe and Cavalcaselle and Morelli have thrown light on the subject. Meanwhile it is certain that many popularly ascribed to him are really by his pupils, or imitations taken in some cases from Leonardo's rough sketches. Such as are most clearly by himself have been already noticed. Catalogues of galleries cannot be trusted, as the matter requires very critical discrimination. Several pictures at the Louvre are considered as possibly authentic; but the enthusiastic "St. John" is doubtful, and "La Belle Ferronnière" not credited. Scarcely anything, except the "Last Supper" and sketches mentioned in the Ambrosian Library, is left at Milan. A Madonna in London, called "Madonna of the Rocks," is a replica of "Vierge aux Rochers" at the Louvre. Florence has only the imitated "Medusa Head," and the half-finished "Adoration" of the Uffizi; but the male portrait, and the "Nun," of the Pitti, are merely of his school. Lübke denies the genuineness of the "Vanity and Modesty" in the Sciarra Palace, Rome, and of the celebrated "Vierge au Bas-relief." The German galleries possess almost nothing of value. The half-length "Christ disputing with the Doctors," in the National Gallery, London, is from the brush of Bernardino Luini. Viardot observes that, if it represents an incident during the childhood of Christ, the painter has made him too old, as it is evidently a figure of twenty years of age. "If

he wished to depict him during his work, and before the Pharisees, he has made him too young and also too richly dressed; a silk garment covered with jewels is scarcely suitable to the humble life of the preacher who chose fishermen for his disciples."

That such cases of "mistaken identity" should so frequently have occurred, convinces us that the scholars of Leonardo must have been artists of unusual excellence. Their master was most thorough and accurate in his own work, and imparted the same merits to his pupils. They were taught a careful and laborious finish, a tender and luminous *chiaro-oscuro*, a delicate polish of surface, and a perfect avoidance of sharply-outlined lights and shadows. These qualities, joined with their perpetual imitation of Leonardo's gentle, languid smile, so invariably characterize them that travelers soon learn to classify at sight the paintings of "Leonardo's school."

Bernardino Luini was so talented and promising a pupil, that beside any one else but Leonardo he would be termed a master. He was born on Lake Maggiore; and the town of Lugano still displays with pride, in the church of the Franciscans, some small pieces by his hand, and a large and admirable fresco of the "Crucifixion," crowded with figures, and very interesting in detail. Many of his frescoes have been removed to the Brera Gallery, Milan, not escaping injury in the process. Their Madonnas and angels are exceedingly graceful. His frescoes from the history of the Virgin, in the church at Saronno, executed about 1530, are still more pleasing. All must be charmed with the specimen, now chromo-lithographed, of the "Finding of Jesus," or the

"Entombing of St. Catharine" in Brera. His easel-pieces are also noble, richly-colored, and expressive. Kugler attributes to him the Sciarra "Vanity and Modesty," and also the beautiful "Herodias with the Head of St. John the Baptist," in the tribune of the Uffizi. He appears to great advantage at Milan, not only in the Brera, but in the Ambrosian Library, where we find his curious fresco of the "Crowning with Thorns." Christ is seated in the centre: two rows of Milanese citizens, each reverently holding his cap in his hand, kneel on either side. The scene takes place under an arcade whose pillars are wreathed with gilt thorns.

Francesco Melzi is more distinguished as the friend than as the scholar of Leonardo. He has given an account of Da Vinci's death, and inherited many of his studies and manuscripts. His principal painting is the "Vertumnus and Pomona," at Berlin.

Andrea Salaino, whose style is soft and graceful, with reddish flesh tints; Marco d'Oggione, the successful copyist of the "Cena," and Cesare di Sesto, who endeavored to unite the manner of Raphael with that of Da Vinci, are the only remaining members of the school whom it is necessary to mention; with the exception of Andrea Solario, another Milanese, surnamed "Del Gobbo," and Gaudenzio Ferrari (1484–1549), Leonardo's followers, but not his immediate disciples. Gaudenzio is noted for his peculiarly beautiful bands of angels in the dome of the church at Saronno. Other paintings of the "Crucifixion" and "Last Supper" are in Piedmont and at Milan. A "Martyrdom of St. Catharine," in the Brera, and a group lamenting over the dead Christ, in the Royal Gallery of Turin, are among his best easel-pieces

The Titanic genius of Michael Angelo Buonarotti found a fitter expression in sculpture than in painting; but the mighty measure of his mind displays itself in the frescoes of the Sistine Chapel as powerfully as in his seated "Moses" or colossal "David." Utterly unlike Leonardo, and yet still more original, both his character and his works range themselves upon a level too high for ordinary comprehension. In comparing the influential masters of this epoch it has been justly said: "Leonardo and Raphael were men of the world; supple, courtier-like, swimming with the stream; Michael Angelo was stern, upright, and always in conflict with it. Leonardo was the greater genius; Michael Angelo the nobler spirit; Raphael the happier man."

The family of Michael Angelo was of noble, and, according to his own belief, even of princely descent. Their *prestige* had, however, faded, and their fortunes dwindled by the middle of the fifteenth century. But the father of the artist, though poor, had an honorable position as governor of two little cities in the valley of the Singarna; and there, on the 6th of March, 1475, Michael Angelo was born. Grimm informs us that his name was properly Michael Agnolo, instead of Angelo, but custom has fixed the orthography. In the year 1476 his father, Lodovico Buonarotti, returned to Florence, but left his infant son at the town of Settignano, with the wife of a stone-mason, till he imbibed a love for the marble with his nurse's milk. This did not suit the plans of the father, who wished him to become a scholar; but the spirit of determined opposition was as strong in the boy as in the man, and at the age of fourteen he gained his point, and was permitted to enter the Florentine studio of Ghirlandajo

to whom he was apprenticed for three years. There he executed his first painting, an enlarged copy in colors of a "Temptation of St. Anthony," etched by a quaint German artist, Martin Schongauer. This was a favorite subject in the Netherlands, but had the charm of novelty to the young Italian, who worked with enthusiasm on the tormented saint and his fishy demons. Ghirlandajo praised it, but was not pleased with the growing talents of his pupil, who, he feared, might prove superior to the master; and before the stipulated three years were over their contract was broken, and Michael Angelo left free to enter for himself upon his life of art.

His opening prospects were sunshiny and splendid. The Medici were supreme in Florence, and Lorenzo the Magnificent had adorned the gardens of San Marco with statuary, cartoons, and pictures. To this delightful spot Michael Angelo obtained admission through his friend Francesco Granacci, and soon attracted the attention of Lorenzo. The story runs that while the youthful sculptor was modeling the mask of a faun, Lorenzo passed by, and jestingly told him so old a faun ought to have lost some of his teeth; and that Michael Angelo listened, and struck one out so skillfully, leaving the mouth with such a natural gap, that Lorenzo became much interested in his talents, inquired into his history, gave his father a government office, and took the young man into his own palace, where he made him permanently at home, and treated him with great honor and affection. An incredulous critic declares that in this piece of sculpture, which is still preserved in the gallery of the Uffizi, under the name of "Head of an Old Satyr," there is no place visible where any tooth could have been knocked out, and that the tale is all a

pleasant fable. But, whatever may be the truth of this, life in the Medici Palace must have been an agreeable reality: though even there Michael Angelo seems to have sometimes shown himself sarcastic and passionate; and so quarreled with one of his companions, Torregiano, that the latter struck him in the face with his mallet, and broke his nose. His attention as a student was principally called to the works of Donatello and Masaccio, and his preference for sculpture was plainly evident. The death of Lorenzo ended these peaceful labors; for, though his successor, Piero de Medici, was kind, yet he had not the ability or disposition to be so liberal a patron as his father. Political troubles which followed soon broke up all Florentine interest; and upon the overthrow of the Medici Michael Angelo temporarily escaped from the city, and fled to Bologna, where he remained a year, prevented by the jealousy of the Bolognese artists from undertaking any important work.

When he returned to Florence Savonarola was at the zenith of his popularity, and deeply impressed him by his zeal and patriotism. Not that, like his fellow-artists, Bartolomeo and Lorenzo di Credi, he was prepared to burn his designs and drawings, for no earthly power could have subdued Michael Angelo's affection for the nude; but he became an adherent of the monk, and long remembered his preaching. Meanwhile he modeled a Cupid so perfectly that it was bought by a Roman cardinal as a veritable antique. When the secret of its authorship was discovered, the artist was invited to Rome, and there accomplished two statues, very different in character, the "Drunken Bacchus," at present in Florence, and the marble "Pietà" in St. Peter's Church. The latter

was completed when he was but twenty-four years old ; and then, as political matters in Florence were once more comparatively quiet, he came back again to his home, where even yet his powers were scarcely recognized. A life-sized "Madonna," sculptured at this time, was purchased for a church of Bruges, while the painted "Holy Family," in the tribune of the Uffizi, may also be referred to the same period. But he was now to be called to an undertaking which should forever fix his fame. The city of Florence owned an immense block of marble which had long been thought entirely useless, till Andrea Sansovino, the master of the celebrated Venetian architect, requested that it might be presented to him. This the governing consuls would not agree to do till they had offered it to Michael Angelo, who declared he would use it to their satisfaction. Thus originated the gigantic "David," which was finished in less than three years, and weighed eighteen thousand pounds. The Florentines were most animated in expressing their delight, and the statue was placed, by the artist's own desire, in front of the Palazzo Vecchio, close to the spot where Savonarola had been put to death.

This was the epoch when Leonardo da Vinci revisited Florence, and proposed to fresco the Hall of Public Council, for which the rival cartoons we have already mentioned were designed. It has been said that the subject chosen was a "Battle-Scene ;" but Michael Angelo proceeded to represent, not the combat itself, but a group of soldiers, who, while bathing in the Arno, hear the call of the trumpet, and spring out at once for the fight. Thirty figures were drawn of the size of life, with all the vigorous attitudes and gestures which

he so loved to delineate. The cartoon was produced a little later than Leonardo's, and while it was still in progress the sculptor was summoned to Rome by Pope Julius II., who desired him to furnish plans for a colossal papal mausoleum, to be erected in St. Peter's. This mausoleum Michael Angelo wished to place in the tribune of the church, and threw himself with all his heart into the necessary preparations. His drawing for the intended monument is still shown in the Uffizi. Eight large figures were to be seated on its pedestals; among them the renowned "Moses," now so disadvantageously exhibited in the church of San Pietro in Vincoli. The pope commissioned him to purchase an enormous quantity of marble from Carrara; but, before any thing could be really begun, the jealous architect Bramante persuaded Julius that it would be a bad omen to erect a mausoleum in his lifetime, and the pope showed such hesitation and reluctance to proceed with the undertaking, that Michael Angelo, in deep disgust, wrote an angry letter, quitted his service, and left Rome for Florence. The pope was much enraged, and demanded his return. But he refused to comply, and went on with the cartoon of the "Bathing Soldiers," which after all was never painted, but mysteriously destroyed, and now survives only in a small copy and an engraving.

Julius II., in the interval, had made war upon Bologna, and after reducing the city to submission, sent again for Michael Angelo, who at last yielded, and presented himself to his Holiness. He was received at Bologna with tolerable graciousness, and given an order to mould a bronze statue of the pope, three times the size of life, to be seated before the gate of St. Petronio. While thus absent from home we have

CREATION OF EVE (*Michael Angelo*).

the records of his correspondence with his family, showing how thoroughly and generously he devoted himself to providing for his father and brothers; living always like a poor man, and investing his earnings for their benefit. He did not win much favor among the artists of Bologna, to whom he showed the bitter and satirical side of his character. But the pope did not again lose sight of him, and, in 1508, insisted upon his establishing himself at Rome, not allowing him, as he had hoped, to continue the designs for the mausoleum, but requiring him to fresco the ceiling of the Sistine Chapel. To this Michael Angelo objected, replying that he was not accustomed to work in colors, and that painting was not his vocation. Julius was determined that he should execute the task, and to his obstinacy we owe that matchless series of paintings to which the world unites in rendering homage.

The vaulted roof of the chapel, sloping down to the windows, is covered with these splendid frescoes, which are, however, so high and so badly lighted that one can only see them to advantage by lying flat on the back, with the best of opera-glasses. The artist often had to stretch himself in the same position upon the scaffolding in order to paint correctly. The student should, if possible, procure an engraving or photograph, that he may understand the arrangement of the frescoes. The ceiling is arched at the sides, but flattened in the centre. This middle space is occupied by scenes from Genesis, beginning with the "Creation of the World;" the "Creation of Adam;" and the "Creation of Eve:' continuing through the "Expulsion from Paradise;" the "Sacrifice of Cain and Abel," or, as some explain it, the "Sacrifice of Noah;" the "Deluge;" and the "Drunkenness of Noah.'

Around the curved sides, and between the tops of the windows, are twelve compartments, each of which contains an immense single figure. Five of these figures are sibyls, and seven prophets—described in the following passages quoted from Mrs. Jameson and Grimm:

"The Sibylla Persica, supposed to be the oldest of the sisterhood, holds her book close to her eyes, as if from dimness of sight; which fact, contradicted as it is by a frame of obviously Herculean strength, gives a mysterious intentness to the action.

"The Sibylla Erythræa, a grand, bareheaded creature, sits reading intently, with crossed legs, about to turn over her book.

"The Sibylla Delphica, with waving hair escaping from her turban, is a beautiful young being, the most human of all, gazing into vacancy or futurity. She holds a scroll.

"The Sibylla Cumana, also aged, and with her head covered, is reading, with her volume at a distance from her eyes.

"The Sibylla Libyca, of powerful proportions, but less closely draped, has lifted a massive volume from a height above her head on to her knees."

The prophets are placed alternately with these female forms. Next to the "Persica" comes Jeremiah, "his feet crossed under him, bent forward, supporting the elbow of his left arm against his side, and his hand across his mouth, buried in the great beard of his leaning head; the image of the deepest, calmest thought."

"Then Ezekiel, his body eagerly bent forward; his right hand stretched out demonstratively; his left holding an unrolled parchment.

DANIEL (*Michael Angelo*).

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"Next comes the prophet Joel, unrolling with both hands a parchment lying before him.

"Then Zacharias, entirely absorbed in his book, as if he would never leave off reading.

"Then Isaiah, with a slightly-wrinkled brow, the forefinger of his left hand stretched out, the right grasping the leaves of a closed book.

"Then comes Daniel. Before him is a boy holding on his back an open book. He, however, a beautiful youth, looking sideways past it into the depths below, seems to listen to the words which reach him; and, forgetting that he has no pen in his hand, he makes a movement of writing on another book, which lies at his side upon a desk."

"Lastly Jonah, who, lying backward, naked, with only a cloth around his body, has been just discharged from the jaws of the fish which is visible behind him."

In the angles made by the four corners of the ceiling are four historical subjects from the Old Testament, portraying great deliverances of the children of Israel—"Judith with the Head of Holofernes," "David slaying Goliath," the 'Miracle of the Brazen Serpent," and the "Punishment of Haman." The arches of the windows are adorned with reposing groups of the ancestors of the Virgin.

"A great number of figures are also connected with the architectural framework; those in unimportant situations are executed in the color of stone or bronze; in the more important, in natural colors. They serve to support the architectural forms, to fill up and connect the whole; and may be best described as the living and embodied *genii* of architecture."

The entire composition is intended to be harmonious in all its parts; commencing with the Creation and Fall of man; depicting the prophets who foretold a Redeemer to the Jews, and the Sibyls who predicted his advent to the Gentile world; showing, in stories from the Old Testament, well-known types of greater deliverances through the Messiah; and finally leading the mind to the immediate ancestors of the Virgin and the Saviour, who await in calm expectancy the coming of Christ.

This magnificent work exhibits every quality of Michael Angelo's genius. We see his perfect mastery of the human form, his sublimity of design, his profound imagination and boldness of execution, his astonishing skill in perspective and foreshortening, and his feeling for the beautiful, so seldom visible in his colossal and muscular sculpture. No other hand was allowed to touch the frescoes. He himself designed the scaffolding and other preparations necessary to his plans, working furiously at intervals from 1508 during the next four years. Viardot says he constructed for himself a sort of card-board helmet, on the top of which he fastened a candle, that he might be able to labor through the night. Julius insisted that the painting should be displayed to the public. Michael Angelo remonstrated, but the pope, in a violent passion, threatened to throw him from the scaffolding if he opposed him; and on All Saints' Day, 1509, the populace of Rome crowded into the chapel to gaze upon its wonders The removal of the scaffolding rendered the finishing of the pictures very difficult. The pope desired some of the figures to be retouched, and decorated with gold; the artist, however, did not consider this necessary. "But it looks so poor,"

replied Julius. "They are only poor people," returned Michael Angelo, jestingly, "whom I have painted there. They did not wear gold on their garments."

The next two or three years were barren of profitable orders. The papal coffers had been emptied by wars and negotiations, and whatever patronage was to be given was monopolized by Raphael, who had been cordially welcomed at Rome, and was employed in the Vatican. After the death of Julius, in 1513, Michael Angelo resumed his plans for the Mausoleum, for which he was sculpturing the "Moses holding the Tables of the Law." It is supposed that at this period he was also engaged upon the "Two Chained Youths," likewise intended for the Mausoleum, but eventually brought to France, where they are preserved in the Louvre. After three years of such labors, Leo X., the successor of Julius, and himself one of the Medici family, who had lately been restored to power at Florence, proposed to erect a marble façade to the Florentine church of San Lorenzo; and the commission was intrusted to Michael Angelo, who stipulated that he should be allowed to continue at the same time his work upon the Mausoleum. This left Raphael monarch of the situation at Rome. Grimm, in his "Biography," endeavors to soften the account of the antagonism between these artists, but there can be no doubt that Michael Angelo looked with jealousy and bitterness upon Raphael's increasing fame, and even entered into intrigues with Sebastian del Piombo in the hope of lessening his favor with the pope. We find no expression of sympathy or regret in Michael Angelo's words or letters in regard to his rival's early death. Indeed, however high may be our appreciation of this great

master's really noble character, we must admit that he had such faults as misanthropy, envy, and a violent temper. His virtues were strict, unblemished integrity, deep sincerity, an unfaltering sense of duty, an intense though secret capacity and yearning for affection, self-sacrificing devotion to his family, and profound reverence and religion. Through a long and lonely life he showed a constant respect and love for his father, who must have been a disagreeable and exacting man, as is proved in one of the sculptor's letters where he says: "I live shabbily, and care not for outward honor, a thousand cares and works burden me, and thus I have now gone on for fifteen years, without having a happy, quiet hour. And I have done all this for the sake of supporting you, which you have never acknowledged or believed." Such a temperament should not be judged by the same standard as the genial Raphael, who lived among metaphorical roses, and whose destiny was all sunshine.

The façade of San Lorenzo was abandoned for want of funds, and many changes took place in Rome. Meanwhile Michael Angelo dwelt quietly but not patiently at Florence, chiseling the statue of Christ now in the Roman church of Santa Maria sopra Minerva, and commencing the Medici chapel of San Lorenzo, ordered by Cardinal de Medici, who, after the death of Leo X. and the short pontificate of Adrian, was chosen pope under the title of Clement VII. This was the period when the two admirable statues of Duke Lorenzo and Duke Julian, which adorn this celebrated sacristy, were executed. The state troubles of Italy were once more engrossing all hearts. In 1527 the victorious army of the Constable de Bourbon sacked Rome, and threatened Florence

the Medici were again deposed, and a new government proclaimed, which prepared to defend the city. In 1529 Michael Angelo was employed to fortify the heights of San Miniato. Apprehensive of treachery, he fled with his friend Rinaldo Corsini to Venice, where the nobles desired to keep him permanently; but he refused all public honors, and preferred to live very quietly as a mere visitor. He was declared a rebel and an exile by the Florentine authorities, and his sonnets show that he felt the proscription almost as severely as Dante. His friends, however, procured his recall, and with a change of administration he assumed his former charge of the fortifications.

But the Emperor Charles V. supported the pope in demanding the reinstatement of the Medici, and, however bravely the city might fight, its submission was only a question of time. After suffering, starvation, and struggles, which tried the very souls of such patriots as Michael Angelo, Florence abandoned the contest, freedom was at an end, and the Medici conquered. The vanquished artist kept himself concealed, but he was too great a man to be ignored or punished by the victors. They were willing enough to pardon him as a citizen, in order to retain him as a sculptor; and immediately commissioned him to continue his labors in the Medici Sacristy. He plunged into the work with morbid eagerness, and in a few months had chiseled the four great figures which still repose on their stone coffins—"Night," and "Day," "Evening Twilight," and "Early Dawn." Of these, the "Dawn," or "Aurora," is the most beautiful; "Night," the most powerful. The motto affixed to the latter statue by the artist himself ran thus: "Sleep is dear to me,

and still more that I am stone, so long as dishonor and shame last among us; the happiest fate is to see, to hear nothing; for this reason waken me not! I pray you speak gently." No one denied him such license of expression. Even Pope Clement stood in awe of him; and it has been remarked that he did not dare to sit down when he spoke with him, for fear the sculptor, unasked, would do the same. "And if he ordered Michael Angelo to put on his hat in his presence, it was probably only because Michael Angelo would not long have waited for an invitation to do so."

The decoration of the sacristry and library of San Lorenzo was carried on till the death of the pope, in 1534. Alessandro de Medici, ruler of Florence, was then so avowedly hostile to Michael Angelo that the master returned to Rome, where, at the command of the new pope, Paul III., he began his marvelous painting of the "Last Judgment," on the altar-wall of the Sistine Chapel. The task was congenial to his mood; and the passionate anger and sorrow of his soul are reproduced in the fresco. The picture is sublime, but most painful; rather suggesting a heathen tragedy than a Christian judgment-scene. It will be described with the "Transfiguration," "Last Supper," and other masterpieces; at present it is only necessary to refer to its main features. At the top of the composition, which is thronged with two hundred figures, Christ is condemning the wicked, while the Virgin looks away in pitying silence. The dead rise in naked crowds from their graves; and angels and demons enforce the Judge's sentence. Nothing but despair and horror prevails. The angels look like "fighting athletes;" the demons are Titanic fiends; even the blessed seem but miserable, muscular sin-

ners. It was finished and exhibited to the people on Christmas-day, 1541. We now behold it so blackened by age and incense-smoke that we can but faintly trace its original coloring. Indeed, the chapel is so dark that only calcium-light can perfectly illuminate it. Add to this the fact that an altar-canopy is frequently placed before the painting, and we gain some idea of the difficulty of thoroughly inspecting it.

As soon as the "Last Judgment" was completed, Paul III. desired that the Pauline Chapel which he had constructed in the Vatican should be frescoed by the same artist; and Michael Angelo accordingly adorned its one wall with the "Conversion of St. Paul," and the other with the "Crucifixion of St. Peter;" but these have become so faded and obliterated that there is little satisfaction in studying their remains. They are, however, his last pictures. Thenceforth he devoted himself to architecture. The reader will have noticed that no mention is made of any finished easel-piece by Michael Angelo's own hand, except the "Holy Family" in the tribune of the Uffizi. He despised oil-painting, saying it was only fit for women; but he often allowed his pupils to copy from his cartoons and drawings. Some critics once ascribed to him the group of the "Parcæ," or "Three Fates," in the Pitti Palace, Florence. It is certainly haggard, vehement, and muscular enough to warrant the assertion; but it was only his design, executed by his imitator Rosso. An unfinished picture is in England.

The declining years of Michael Angelo's life were sweetened by a friendship which is one of the purest instances of Platonic love on record. The solitary, sensitive man had always had a certain susceptibility under his outward stern-

ness. He had loved children, and would have loved women if he could ever have brought himself to believe that his affection would be returned. But he appears to have exaggerated the defects of his own person and temperament. His projecting forehead, broad head, small, light eyes, and disfigured nose, convinced him that it was useless to hope for any tender passion, and he resigned himself to loneliness. But, when over sixty years of age, he met at Rome Vittoria Colonna, a daughter of the old and princely house of Colonna, and the widow of the Marchese di Pescara. It is not known how the friendship began, but Vittoria was at that time leading a secluded and charitable life in the home of her ancestors, and the artist seems from the first to have worshiped her as Dante did his Beatrice. He wrote her enthusiastic letters and sonnets; and though she never really reciprocated his love—her deepest feelings being consecrated to the memory of her husband—yet her regard for him was most true and sincere, and the influence of such a noble, intellectual, refined, and holy woman upon his morbid nature was inexpressibly elevating and sweet. She died in her fifty-seventh year, and he long afterward lamented that even in her last hour he had only kissed her hand, and not her forehead or cheek. His affection for her, his care for his father, and his kindness to his old servant Urbino, bring before us the most beautiful traits of his character.

Time removed from him both friends and foes. His old age at Rome was melancholy, but honored. He was appointed architect of St. Peter's Church, and to him we owe its magnificent dome, but not its awkward façade. He considered this labor a work of piety, and refused all payment

Successive popes treated him with every mark of reverence, and his death, on the 17th of February, 1564, filled the city with mourning. He was then eighty-nine years old, and in full possession of his faculties. His will was brief, but pointed: "I commit my soul to God, my body to the earth, and my property to my nearest relations." He is buried in Florence, in the church of Santa Croce, where a monument now stands to his memory. A still more interesting monument, however, is his family house at Florence, where many relics of the great artist are collected, and where we see the sad, earnest, and mournful portrait of this gifted man, who in much genius found much grief, and whom the world could neither comprehend nor satisfy.

Very few of Michael Angelo's followers were under his personal teaching. His favorite, Condivi, though not much of a painter, devoted himself to writing his master's biography. It was subsequently rewritten by Vasari. Sebastian del Piombo, his early pupil, often worked from Michael Angelo's own sketches, yet he belongs by birth to the Venetian school, where he will be briefly noticed. Marcello Venusti, another pupil, painted the portrait of Vittoria Colonna; but it is Daniele Ricciarelli, better known from his birthplace as Daniele da Volterra (1509–1566), who best profited by his instructions.

Volterra's celebrated altar-piece, "The Descent from the Cross," is still preserved in Rome, but it is not accessible to the general public. It is the one instance where Daniele rose to fame, for his frescoes at Volterra, his "Baptism of Christ" in San Pietro in Montorio, his "David and Goliath" in the Louvre, and his "Massacre of the Innocents" in the

Uffizi, Florence, are far less striking and sublime. To him was intrusted the very delicate task of covering the figures of Michael Angelo's "Last Judgment" with drapery, in order to satisfy the modesty of Pope Paul IV., who was scandalized by their nudity.

Volterra survived Michael Angelo scarcely two years. The glory of the Florentine and Roman schools was waning. Even Titian was near the close of his long career. But, in order to understand more clearly how great had been this vanishing glory, we must retrace our steps awhile, and once more view the splendor of Roman art as illustrated by the works of Raphael.

CHAPTER VIII.

RAPHAEL AND CORREGGIO.

No life was ever written more fascinating and satisfactory than that of Raphael Santi. From whatever point we regard it, we find it so rounded and complete that it seems more like a pleasant romance than a real human history. It shows us nothing of the usual contrast between a man's deserts and his successes—no struggle, no bitterness, no disappointments; no shadow whatever, except the untimely death, which, after all, embalmed it in immortal youth. Endowed with countless gifts of Nature—beauty, genius, the sunniest and sweetest of dispositions, purity and nobleness of character, and a nameless charm which disarmed every enemy and encompassed him with friends—it is no wonder that all biographies of this favorite of fortune turn to eulogies, and that the sourest critics distill honey in his praise.

Born at Urbino on the Good Friday of the year 1483 (falling April 6th or March 28th), Raphael's early home was happy enough to suggest the peaceful domestic bliss, so constantly expressed in his many "Holy Families." His father, Giovanni Santi, or Sanzio, an Umbrian artist, in very comfortable circumstances, doted upon his young wife Magia and the beautiful boy of whom he has left us portrait sketches at three and nine years old, when the lovely little creature was

just as much the ideal child as he afterward became the ideal man. The family circle was soon broken by Magia's death; but the second wife whom Giovanni married reversed, on Raphael's behalf, the popular attributes of step-mothers; and even when his father died, in 1494, the love of a parent was supplied by a kind uncle, to whom Raphael ever after wrote with deep affection and gratitude.

Like most great geniuses, Raphael had given indication of talent almost from his babyhood; and had been instructed by his father, whom he learned to assist in painting. After lessons possibly given by Timoteo della Vite of Urbino, his step-mother and uncle, in accordance with his father's wishes, placed him, at a date varying from 1495 to 1499, in the studio of Perugino. During these years of continued study he made rapid progress, often worked on important pictures of that master, where the traces of his hand are still visible, and thoroughly acquired Perugino's method, incorporating his merits into his own style, but adding an original tenderness and grace. This Peruginesque influence lingered in his mind till his establishment at Rome, but it is peculiarly perceptible in such productions of his youth as the Vatican "Coronation of Mary;" or even in many of his Florentine Madonnas and Holy Families. A church-flag and an altar-piece of the crucifixion are believed to be his earliest independent works; but the most interesting effort of this primitive period is a little picture, now in the London Gallery, called "The Dream of a Young Knight," through which we gain an insight into Raphael's secret thoughts. It represents a youthful knight, to whom some imagine he has given his own features, asleep beneath a laurel-tree. At his right stands a

grave, noble figure, in violet robes, who offers him a sword and book. Behind her rises a rocky height, like the "Hill Difficulty." At his left approaches another female form, adorned with pearls and roses, who holds out to him a flower and would allure him to come and enjoy life with her in the rich landscape near them.

His first renowned undertaking, at the age of twenty-one, was the "Sposalizio," or "Marriage of the Virgin," which is found at present in the Gallery of Milan, ordered originally for the Franciscan church at Città di Castello. It is closely modeled on a painting of the same subject executed by Perugino some years before, for the Perugian Cathedral. The faces are purer and sweeter, and the grouping a little varied, but otherwise the composition is quite the same. A "Christ on the Mount of Olives," painted immediately afterward for the Duke of Urbino, is even more Umbrian and traditional in treatment. It would seem as if Raphael had felt a most unnecessary timidity in trying his own powers. But the friendship of the Duke of Urbino and his family, and of the many celebrated men assembled at that court, encouraged the young artist; and we find an immense advance in originality in the very small pictures of "St. George and the Dragon," and the "Combat of St. Michael," purchased by his princely patron, but now come into possession of the Louvre. Another small "St. George" is at St. Petersburg.

Like all youths of that day, Raphael longed for Florence; and the kindness of his court-friend, the Duchess von Sora, furnished him with a letter of introduction to the gonfalonier of that city, who gave him access to all the best works of the best painters. The frescoes of Masaccio and Filip-

pino Lippi, in the Brancacci Chapel, particularly attracted him; and we behold in his own frescoes, especially in his cartoon of "St. Paul preaching at Athens," evidences of his study of those noble works. The pictures of Leonardo da Vinci, whose battle cartoon was then on exhibition, also impressed him with the deepest admiration, and many figures and faces are found copied in his sketch-book. From this epoch until his call to Rome in 1508, his time was divided between Florence, Perugia, and Urbino; with the exception of a visit to Bologna, where he made the acquaintance of Francia; and his Umbrian manner began to merge into the style of what is called his Florentine period. His first frescoes adorn the church of San Severo, Perugia, and represent the Saviour seated between angels and saints, with the form of God the Father and the dove of the Holy Spirit hovering above. But as yet his genius appeared to adapt itself more naturally to easel-pieces, particularly to groups of the Madonna and Child, for which he was even then beginning to be distinguished. As he painted during his lifetime Madonnas enough to form a gallery by themselves, and as everybody is expected to be familiar with them, I shall add short lists of the most celebrated, dividing them into those executed before and during his residence in Rome. Thus between the time of his quitting Perugino and the year 1508, we may enumerate—

Two Madonnas now in the Berlin Museum, in one of which the mother with the Infant in her lap, sits reading a book. In the other, the heads of St. Francis and St. Jerome are introduced behind the Virgin and Child.

The "Madonna del Gran Duca," in the Pitti Gallery.

Florence. The Virgin, with downcast eyes and drapery of red and deep blue-green, stands tranquilly holding the Child. This is one of Raphael's most beautiful pictures, and shows the effect of his study of Leonardo da Vinci. It received its name from the fact that the Grand-duke of Tuscany, to whom it belonged, prized it as an inestimable treasure, and carried it with him in all his journeys.

Enthroned Madonna in the Royal Palace, Naples, surrounded by adoring saints. The little St. John stands before the Virgin and Child on the steps of the throne. (Doubtful.)

"Blenheim or Ansidei Madonna," enthroned between St. John and St. Nicholas, now in the National Gallery, London.

"Madonna with the Palm-Tree," owned by the Earl of Ellesmere, England. The Virgin sits under a palm-tree, holding the Child. St. Joseph kneels before him, offering flowers.

"Madonna del Cardinello," or "Madonna with the Goldfinch," in the tribune of the Uffizi, Florence. The seated Madonna has a book in her left hand, but does not read. The two holy children stand before her, the little St. John presenting a goldfinch to the infant Christ.

"Madonna of the Meadow," in the Belvedere Gallery, Vienna. The group are in the midst of a beautiful landscape. The little Saviour is presenting a reed cross to St. John.

"La Belle Jardinière," the famous Madonna of the Louvre. The Virgin sits in a garden among blooming flowers. The Christ-child stands at her knee; and the young St. John, bearing a cross in his left hand, kneels in adoration.

"Madonna della Casa Tempi," at Munich. A small pict-

ure where the Virgin presses the Infant to her breast, and appears to be whispering words of endearment.

"Orleans Madonna," Chantilly. The Child sits in his mother's lap, clinging with both hands to the bosom of her dress, yet with eyes turned to the spectator, apparently looking out of the picture.

"Colonna Madonna," now in the Berlin Museum, somewhat the same attitude, but the Virgin turns away from the book she is holding and gazes down upon the Infant.

"Madonna Carnigiani," now in the Munich Gallery, large in size, and rather artificially grouped. Mary and Elizabeth are seated on the ground, with the children before them. Behind stands Joseph, leaning on his staff.

"Madonna," sometimes called the "Beardless Joseph," in the Hermitage, St. Petersburg. The Child clings closely to his mother's robe, but turns his face toward St. Joseph, who is looking down upon him. (Doubtful.)

"Madonna of the Pink," so named from the flower which the Virgin is giving the Child, who sits on a pillow in her lap. It has been engraved from the collection of Earl Cowper, at Panshanger, England.

"Madonna del Baldacchino," in the Pitti Gallery, Florence. A very pleasing Virgin and Child, enthroned beneath a rich canopy, whose curtains are held by angels. St. Peter and St. Bruno, St. Anthony and St. Augustine, stand on each side of the throne. In the foreground are two boy-angels holding a parchment-scroll inscribed with notes of music. This was begun by Raphael (but it was left unfinished) just before his departure to Rome, when he was on terms of such friendly intimacy with Fra Bartolomeo that he received his

instructions, and modeled his compositions after that master's style.

To the same interval, or to the few subsequent years, belong several graceful portraits, especially of Angelo Doni, Maddalena Doni, La Donna Velata, and Donna Gravida in the Pitti Palace, and Bindo Altoviti in the Gallery of Munich. A portrait of Perugino in the Borghese Gallery of Rome is possibly an early work by Raphael; and we undoubtedly find his own portrait, by himself, fragile and pensive looking, with black robe and beretta, and brown eyes, among the artists of the Uffizi.

Two other works of this period have much artistic value —the half-length "St. Catharine of Alexandria," at present in the London Gallery, and the "Entombment of Christ," dated 1507, and intended for a church of Perugia, but now considered one of the gems of the Borghese collection, Rome. The latter has been highly praised. Its technical rendering is excellent, and the figure of the dead Saviour is very forcibly drawn; but the picture as a whole does not leave an agreeable impression. The winding-sheet is too small, and the muscular efforts of the bearers are too great; while we miss the harmony and beauty which are Raphael's main characteristics. It serves as a link, however, between his early manner and the free development of his powers at Rome.

Raphael was but twenty-five years old when summoned by the despotic but art-loving Pope Julius II. to the papal court. Partly recommended by his rising reputation, partly by the good offices of his relative Bramante, who, it is supposed, regarded him as a useful rival to Michael Angelo, he was commissioned to decorate the state apartments of the Vati-

can, and began his labors on the rooms now known as the Stanze of Raphael. These consist of a large saloon and three smaller chambers, frescoed on the walls and ceilings. He did not hasten their completion, but painted on them at intervals, from the time of his arrival till the year of his death.

The first small room, called the Camera della Segnatura, is ornamented with allegorical paintings of Theology, Poetry, Philosophy, and Jurisprudence; each embodied in a noble female form in the ceiling, and in a corresponding or explanatory fresco on each wall. Thus the fresco corresponding to the figure of *Theology* is the "Dispute on the Sacrament," in which the Church Militant is seen adoring the host on the altar, and the Church Triumphant the visible Saviour. As a pendant to *Poetry* we have the delineation of "Mount Parnassus," with groups of poets below, and Apollo and the Muses on the heights. *Philosophy* is illustrated by the celebrated fresco of the "School of Athens," which shows us a splendid hall or porch, where Plato, Aristotle, Socrates, Diogenes, Pythagoras, Archimedes, Zoroaster, Ptolemy, and their disciples, all indicate their respective systems and sciences. Raphael and his master Perugino are beheld entering the hall among the pupils; while Archimedes has the features of Bramante. Corresponding to *Jurisprudence* are scenes portraying the giving of civil and ecclesiastical law by different popes.

The next room, or Stanza of the Heliodorus, has its ceiling divided among the Old Testament subjects of "God's Promise to Abraham," "The Sacrifice of Isaac," "Jacob's Dream," and "The Burning Bush." The four large paintings

on the walls refer to the superhuman assistance granted to the Church against her foes, and the divine corroboration of her doctrines, viz., the "Miraculous Expulsion of the Covetous Syrian Treasurer, Heliodorus, from the Temple at Jerusalem;" the "Mass of Bolsena," where a priest who had lost his faith in the dogma of transubstantiation was converted by the bleeding of the consecrated host; "Attila, King of the Huns, deterred by the Apostles and the Pope from an Onslaught upon Rome;" and the "Angelic Deliverance of St. Peter from Prison." The latter fresco is broken into several parts by the window of the wall; but what would naturally have been thought a great blemish has been so well arranged by the artist as to add a new charm to the composition.

The third room, or Stanza dell' Incendio, still retains on its ceiling the old frescoes of Perugino; but the large wall-painting is from the hand of Raphael, and displays to us the "Incendio del Borgo," or a great fire in one of the suburbs of Rome, which, according to the legend, was extinguished by the pope making the sign of the cross. The other, less powerful pictures are entitled "The Victory at Ostia over the Saracens," "The Oath of Leo III.," and "Charlemagne crowned by Leo III."

The great saloon, from which these open, is styled the Hall of Constantine; but its decorations are attributed to Raphael's pupils, and were never finished till after his death. Most of the drawings from which they were taken were Raphael's own, and depicted scenes from the life of Constantine, the imperial champion of the Church. The chief fresco is the "Battle between Constantine and Maxentius," designed by Raphael, but executed by Giulio Romano.

In the limited space of one concise chapter it is impossible to give a more detailed account of these wonderful Stanze; but the reader should refer to the volumes of Passavant and Kugler. The most noteworthy of the paintings are the "Dispute on the Sacrament," whose upper portion glows with sacred beauty, and in whose lower assemblage of forty-three figures we find many interesting portraits; the "School of Athens," also famous for its portraits, and for its calm and classic dignity; the "Expulsion of Heliodorus," a most spirited and poetic scene, where the figure of Julius II. is introduced as invoking vengeance on the offender; the "Mass of Bolsena," very richly colored and effective, over which, with the same easy disregard of centuries, Pope Julius is again presiding, in pontifical robes; and the "Conflagration in the Borgo," less attractive in color and harder in outline, but extremely animated and dramatic, with many nude figures, suggestive of the groups of Michael Angelo. All these frescoes have been grievously damaged by time and neglect. They were restored by Carlo Maratti.

It will be remembered that while Raphael was employed in such labors at the Vatican, Michael Angelo, but a few rooms distant, was completing the ceiling of the Sistine Chapel. A strange glimpse into the varied interests of the age will also be afforded us by the mention of the fact that just at this time Martin Luther, then a simple monk, made his eventful journey to Rome, and may perhaps have looked in upon the two great painters whose life-aim must have seemed to him an incomprehensible enigma, as he watched them glorifying, with all the beauty of art, the triumphs of the papacy whose dominion he was destined to overthrow

For the insatiable ambition of Popes Julius II. and Leo X. had resolved that religion, science, and art, should alike be brought under their rule. All things temporal and spiritual were to be subservient to their splendor. On this principle no pomp of adornment was too lavish to render their cathedrals, chapels, and palaces worthy of their august presence, and fitting monuments of their power. In furtherance of this purpose the Loggie, as well as the Stanze, of the Vatican were to be decorated. The task had been begun by Bramante during the reign of Julius, but was not carried out by Raphael till the pontificate of Leo.

These Loggie, leading from the Stanze, are built round three sides of the court of St. Damasus. They consist of three stories; the two lower formed by vaulted arcades, the upper by an elegant colonnade. The paintings are in the second-story gallery. They are not from the master's own brush, but were generally designed by him, and done by his pupils, under his careful direction. The walls are covered with stuccoes, flower festoons, and most graceful arabesques; but in the thirteen cupolas of the roof are fifty-two pictures, about six feet long and four feet wide, taken from Scriptural subjects, and known as "Raphael's Bible," beginning with the "Creation of the World," and ending with the "Last Supper." The best of the series are, "The Almighty dividing Light from Darkness," the "Creation of the Firmament," and the "Creation of Adam and Eve." All have been well engraved.

More important than the Loggie are the cartoons intended as models of tapestries for the Sistine Chapel. They were prepared by order of Leo X., who wished to have all the

lower walls of the chapel, below Michael Angelo's frescoes, hung with rich tapestry, which Raphael should design, and which should be copied by Flemish weavers in a fabric of wool, silk, and gold. Such tapestries were then very highly esteemed, and many remarkable specimens, woven for the Medici family, still remain, in the passage between the Uffizi and Pitti Galleries, Florence. The work was intrusted to the looms of Arras, and the pope's desires were gratified; but the tapestries themselves were carried away from Rome by the French, and greatly injured. They were finally restored to the Vatican, where they have been since kept, but are so faded and damaged that they give us only feeble ideas of what they were meant to represent. It is the cartoons whence they were taken which are now most valuable.

The vicissitudes of these celebrated cartoons make it almost a miracle that they survived at all. They were colored in distemper upon paper, and the weavers of Arras treated them like any other patterns, cutting them into strips, some of which were torn or lost, and when their use was over throwing them aside in an old warehouse. There Rubens found seven of them, and through his persuasions they were purchased by Charles I. of England. During the period of the Commonwealth and the Restoration they were neglected, and were never mounted till the reign of William III., who, by the advice of Sir Godfrey Kneller, had the strips of paper pasted together, stretched on canvas, and placed in Hampton Court. They are at present exhibited at the South Kensington Museum, London. Raphael's pupil, Francesco Penni, is supposed to have executed Raphael's designs.

Their size is from fourteen to eighteen feet in length, and

about twelve in height, with figures larger than life. Their subjects are drawn from events in the lives of St. Peter and St. Paul:

1. *The Death of Ananias*, containing twenty-four figures.—St. Peter stands among the group of the apostles, lifting his hands in reproof of Ananias, who falls dead before him. The spectators are struck with consternation. Sapphira is counting money in the background.

2. *Elymas struck with Blindness.*—St. Paul, standing grandly near the front, utters the sentence of the sorcerer, who immediately begins to grope his way in darkness, to the wonder of the by-standers. The proconsul, seated on the throne, is astounded and angered at the miracle.

3. *The Healing of the Lame Man at the Beautiful Gate of the Temple.*—Here we see a pillared portico open to the sky, and thronged with pleasing groups of people entering the temple, among whom are some very lovely female forms. St. Peter and St. John in the centre are addressing the cripple, who looks up to them with confidence and joy.

4. *The Miraculous Draught of Fishes.*—Two boats on the sea of Gennesaret, each holding three large figures, occupy the foreground. The disciples are striving with great muscular exertion to draw in the heavily-laden nets. St. Peter, in one of the boats, is humbly kneeling before the seated Saviour. Three black cranes stand on the water's edge. These birds and the fish in the nets are supposed to be the work of Raphael's pupil Giovanni da Udine.

5. *Paul and Barnabas at Lystra.*—The two apostles stand under a portico, with a temple in the background. A procession of citizens approaches with rams and oxen to sacrifice

before them. St. Paul rends his garments in deprecation of their homage. A cripple, whom he has healed, has thrown down his crutches. The scene is festive in character, and modeled after the antique.

6. *St Paul preaching at Athens.*—This displays conclusively, in various figures, the influence of the Brancacci frescoes upon the mind of Raphael. Philosophers and sophists are gathered below the inspired apostle, who eloquently addresses them from the steps of a building. Behind them we behold a statue of Mars, near the entrance of a circular temple.

7. *The Charge to St. Peter.*—The Saviour and his disciples are grouped in a landscape by the sea of Tiberias, with a flock of sheep near them. St. Peter, holding the keys, kneels before Christ, who extends one hand toward him, and points with the other toward the flock, as if to say, "Feed my sheep!"

The lost cartoons, whose subjects are visible in the tapestries, were the "Stoning of Stephen," the "Conversion of St. Paul," and "Paul in the Prison of Philippi."

A later set of tapestries is still preserved in the Vatican, for which it is thought Raphael furnished designs, but did not execute cartoons. They illustrate the New Testament history. The "Adoration of the Kings," "Adoration of the Shepherds," and "Resurrection of Christ," are very excellently and dramatically arranged.

As a further contribution to the glories of the Vatican, frescoes of the apostles, from Raphael's designs, were copied in *chiaro-oscuro* in an apartment now altered. It is asserted that the charming figures known as "Raphael's Hours" were

also painted in an inner room of the same palace; but Passavant rejects the idea of their genuineness, and insists that they are engraved from mural remains of Pompeii.

Raphael's other Roman frescoes will be found in the church of Santa Maria della Pace, above the arch of a side-chapel near the entrance, where he has portrayed four beautiful Sibyls, attended by angels; in the church of St. Agostino, where his large figure of Isaiah imitates, but is inferior to, the "Prophets" of Michael Angelo; and in the Villa Farnesina, then owned by his wealthy friend and patron, Agostino Chigi, where we see him abandoning religious motives and devoting himself with equal success to the antique and mythological.

These fascinating pictures display the story of Psyche in a light and airy series, most graceful in conception and treatment. First we have the jealous Venus; then Cupid pointing out Psyche to the Three Graces; then Venus seeking to discover Psyche, and making her complaint to Jupiter; then Mercury floating down to bear the message of Jupiter's anger; then Psyche in search of the box of Proserpina, and afterward brought back by genii from the depths of the under-world; then her meeting with Venus; the interview between Cupid and Jupiter; and, lastly, Mercury bearing Psyche to Olympus.

In the centre of the ceiling are the two fine compositions of the "Marriage of Cupid and Psyche," and the "Feast of the Gods." According to his usual habit at this period, the sketches for the frescoes were made by Raphael, but the greater part of their execution was committed to his pupils. The "Galatea," however, in an adjoining saloon, was painted

by Raphael himself, and represents "the Goddess of the Sea, borne over the waves in her shell: tritons and nymphs sport joyously round her; amorini, discharging their arrows, appear in the air like angels of glory." These classic fables, though pagan in sentiment, and naturally in accordance with the tastes of the age, are neither coarse nor sensual. If Raphael worshiped beauty, it was at least refined beauty, simple, sweet, and alluring.

Meanwhile, amid these more ambitious labors, easel-pieces were not forgotten. The oil-paintings of Raphael's Roman period are among his perfect and most finished productions. Even his portraits show the advance in his style. Foremost among these must be noticed the likenesses of Popes Julius II. and Leo X., called the best portraits in the world. Repetitions of both exist, but the originals are at Florence. Portraits of the "Fornarina," or, as the name implies, "Baker's Daughter," whom Raphael is said to have so passionately loved, are also of extreme interest. One by Giulio Romano is in the Barberini Gallery, Rome; very lightly draped, with a shawl twisted round her head, and a golden bracelet on her arm inscribed with Raphael's name. Her eyes are dark and bold, and her features beam with material but not with intellectual beauty. Another portrait, with the same title, in the tribune of the Uffizi, is decidedly nobler. It is a much more pleasing face, with flowing hair, and has fur trimming, or a panther's skin, thrown over the left shoulder. It is, however, not only uncertain whether it is the Fornarina, but it was not painted by Raphael at all. Some ascribe it to Giorgione, others to Sebastian del Piombo. Indeed, all accounts of the Fornarina are very dubious. We know there

GALATEA (*Raphael*).

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was some such person or persons with whom Raphael was in love; but whether she was the daughter of a baker, or what was her precise station in life, or how long the passion lasted, are unsettled questions. Passavant gives her the name of Margarita.

The "Violin-Player," in the Sciarra Palace, Rome, is another portrait-picture, but is not the likeness of Raphael, though the countenance resembles his. It is the figure of a youth, by Sebastian del Piombo, in a cap and mantle, holding in his hand a few flowers and the bow of a violin, and looking over his shoulder at the spectator.

A selected list of Raphael's famous Madonnas and Holy Families, from his arrival at Rome until his death, may now be recorded:

"Madonna Casa d'Alba," or "Madonna of the Duke of Alba," a round picture, in the Hermitage, St. Petersburg.—The Virgin, with the infant Saviour on her lap, sits in the foreground of a landscape, watching the little St. John, who kneels before them, receiving a cross from the hands of Christ.

"La Vierge au Diadème," in the Louvre.—The Madonna bends above the sleeping Child, and lifts a veil which had covered him. St. John, with clasped hands, kneels beside her. This is also called "La Vierge au Linge," or "Madonna of the Veil." Many critics believe this to be mostly by Giulio Romano.

"Garvagh Madonna," or "Madonna of the Aldobrandini Family," also indebted to Giulio Romano. Fronting a landscape is the pillar of an arcade, before which the Virgin is sitting. With one arm she holds the Child, and with the

other draws forward St. John, who is reaching up to take the flower which Jesus offers him.

"Bridgewater Madonna," in the Bridgewater Gallery, London.—The Child is stretched on his mother's lap, gazing tenderly up into her eyes. This has also been repeated.

"Madonna della Tenda," at Munich and Turin.—So named from the curtain in the background. Very similar in arrangement to the celebrated "Seggiola," but the face of the Virgin is more in profile.

"Madonna del Pesce," or "Madonna of the Fish," now at Madrid.—This was originally painted as an altar-piece for St. Domenico, Naples. The Virgin and Child are enthroned in the centre. At their left is St. Jerome, reading from a book. His lion lies at his feet. On the right the archangel Raphael presents the young Tobit, who is holding a fish.

"Vierge aux Candélabres," in England.—A circular picture, where we see a calm, sweet-faced Madonna and Child, between torch bearing angels. But we know the execution of this painting belongs to Raphael's pupils. The same may be said of the larger

"Madonna del Impannata," in the Pitti Gallery, Florence. This takes its title from the window behind the figures. The Child, placed as usual on his mother's lap, turns his face toward two kneeling women. St. John, sitting at the side of the picture, points to the Holy Infant.

"Madonna della Sedia," or "Seggiola Madonna," often called the "Virgin of the Chair."—The spectator sees the full face of the seated Virgin, who bends her head toward the Child and clasps him closely to her bosom. A very lovely little St. John, with folded hands, stands adoringly behind them.

Madonna called "The Pearl," a Holy Family in the Madrid Gallery, so termed because King Philip IV. of Spain exclaimed, after purchasing it, "This is my pearl!"—This is now ascribed to Giulio Romano. Cromwell sold it to Spain from the collection of Charles I. of England. The Child, on the Virgin's lap, rests one foot upon a cradle in the foreground, and receives from the young St. John the fruits which the latter carries in his panther's skin. The aged St. Elizabeth looks on in worship.

"Madonna of Francis I.," in the Louvre.—Another charming Holy Family, where the Child is springing from a cradle into his mother's arms. Two angels are introduced, one uplifting a crown of flowers. St. Elizabeth folds the hands of St. John. Much of this is due to Giulio Romano.

"Madonna," or "Holy Family," also in the Louvre; much smaller in size.—The infant Saviour stands on the edge of a cradle beside his mother, embracing St. John. St. Elizabeth is on the other side. This may rather be described as the work of Giulio Romano than of Raphael.

"Madonna col Divino Amore," or "Madonna of Divine Love," in the Naples Museum.—The Child, on his mother's knee, with arm guided by St. Elizabeth, blesses St. John, who kneels before him, bearing the cross. This also shows Giulio Romano's handiwork.

"Foligno Madonna," or "La Vierge au Donatoire," now placed next to the Transfiguration in the Vatican.—Painted as a votive picture for Sigismondi Conti, secretary of Pope Julius II., and hung in the church of Ara Cœli, Rome; but afterward removed to Foligno, whence it was carried by the French, and subsequently restored to the Vatican. It was

ordered by Sigismondi as a thank-offering for his escape from a thunder-bolt or meteor. The figure kneeling in front, to the right of the observer, is the portrait of Sigismondi himself, presented by St. Jerome to the Virgin and Child enthroned in glory above him, with a rainbow beneath their feet. On the opposite side are St. Francis and St. John Baptist, pointing to the Madonna. Just in front stands a boy-angel, with upturned face, holding a tablet. A landscape background displays the city of Foligno, overshadowed by a storm-cloud and falling meteor.

"Sistine Madonna," in the Dresden Gallery, the last and most beautiful of all Raphael's Virgins.—She stands enthroned upon the clouds, with her Son in her arms. In the sky around her innumerable cherub-heads melt into the blue, transparent atmosphere. The aged St. Sixtus and the fair young St. Barbara kneel below her, to offer "the love and worship of the Holy Catholic Church." On a parapet at the bottom the well-known boy cherubs lean in adoration. Two green curtains, painted at the top, appear to have been drawn back to open the scene to our gaze. It has been conjectured that this picture was intended to be borne as a kind of standard in a religious procession, but this is not at all probable. It was placed above the altar of St. Sixtus at Piacenza, where it remained till transferred to Dresden.

This catalogue, together with the one previously given, is sufficiently full for purposes of reference. The Madonnas omitted are principally in the possession of noblemen, where they can seldom be seen by travelers, or in the Madrid Gallery, where it is extremely difficult to distinguish between the work of Raphael and that of his pupils. The "Madonna of

FOLIGNO MADONNA (*Raphael*).

the Well," attributed to Raphael, in the tribune of the Uffizi, Florence, is more probably supposed to be from the hand of Francia Bigio.

The "Madonna of Francis I." is not the only specimen of Raphael's talents secured by the French monarch. Two others of great beauty adorn the Louvre—the "St. Michael," transfixing Satan with his spear; and the "St. Margaret and the Dragon," one of the sweetest and purest of sacred figures, with blue robes, golden hair, and palm-branch. But it, too, is ascribed chiefly to Giulio Romano. A smaller "St. Margaret," by Giulio Romano, is found at Vienna, with a crucifix instead of palm.

A "Vision of Ezekiel" (executed by Giulio Romano), representing the Almighty as seen by the prophet, hangs in the Pitti Palace, Florence. But three splendid altar-pieces remain to be mentioned, as completing the number of Raphael's important works: the "St. Cecilia," in the gallery of Bologna, painted about 1516, and very familiar to all lovers of art, showing us the saint, holding a small organ and gazing up into heaven, with broken instruments of music at her feet, and St. John, St. Augustine, St. Paul, and Mary Magdalen near her; the "Lo Spasimo di Sicilia" (probably by Giulio Romano), executed for the convent near Palermo, but now in the museum at Madrid, which gives us the procession to Calvary, with Christ sinking beneath the cross, while the fainting Virgin stretches out her hands toward him in an agony of sympathy; and, lastly, the "Transfiguration on Mount Tabor," the crowning effort of his maturity, left unfinished by his death, and mournfully suspended over his bier as the final trophy of his genius.

It seems impossible to realize that the vast amount of labor briefly sketched in the preceding pages should have been accomplished by any man, however gifted, in the short space of thirty-seven years. Such a fact suffices of itself to prove Raphael's constant and unwearied industry and devotion to his art. He loved beauty for its own sake, and its creation afforded him ceaseless delight. He was fond of magnificence and pleasure, and enjoyed the luxury of his Roman house, the adornment of his villa, the applause of his friends, and the attractions of society. The courtier of those days was permitted a license which public opinion no longer tolerates but, judged by the standards of his age, Raphael's life was pure and stainless; genial, yet free from vice. The numerous band of pupils who formed his daily retinue loved him with ardent affection, his friends were cheered by his presence as by the sunshine, and his very rivals were propitiated by his kindness and amiability. Even Michael Angelo might disdain, but could not quarrel with him. Enriched and flattered by his patrons, he was appointed Architect of St. Peter's Church, and offered a most advantageous alliance with the niece of Cardinal Bibiena; but his heart did not seem interested in the marriage, and, after putting it off from time to time, the lady died, and he bore her loss with resignation. His own death was occasioned by a violent fever, treated with great lack of medical skill. He expired on Good Friday, the 6th of April, 1520, and was buried with much pomp in the Pantheon. "No eye," says Vasari, "was tearless." He requested in his will that the remains of Maria di Bibiena should be laid beside his own, as his betrothed. In the year 1833 some doubt was raised as to the exact locality of his

resting-place; and his body was exhumed and found entire. A second funeral ceremony followed, and he was once more interred in the same spot, in a marble sarcophagus presented by the pope.

It is unnecessary to criticise either his abilities or his works, as the judgment of posterity has been fixed, and authors of every nation have exhausted language in their panegyrics of his pictures. We can therefore turn without delay to his successor Correggio, who, though he could not equal Raphael in genius, was yet a master of delicate loveliness, graceful sentiment, forcible drawing, and transparent interfusion of light and shade. If Raphael's style was epical, that of Correggio may be called lyrical; and the same qualities of harmony, smoothness, tenderness, finish, and easily-flowing rhythm, which constitute the charm of a beautiful poem, lend their fascination to his paintings.

The father of Correggio was Pelegrino Allegri, a merchant of moderate means, residing not far from Ferrara, in the little town of Correggio or Reggio, which has ever since given its name to his artist son, whose family title was really Antonio Allegri. Antonio was born in 1494, about the time when Leonardo da Vinci was founding his art academy in Milan, and Andrea Mantegua was still famous at Mantua. An uncle, Lorenzo Allegri, probably gave him some rudimentary instruction, but he may have studied under Lorenzo Costa or in the school continued by Mantegua's son after his father's death, and thus have acquired a love of foreshortening, which, joined to the deep effect produced upon his mind by his solitary study of a few of Leonardo's pictures, so directed his great natural talents that, when but

eighteen or twenty, he was able to produce the large and masterly composition of the "Madonna of St. Francis," now in the Dresden Gallery, which seems to be his earliest extant work. It did not, of course, appear as remarkable to the monks of the Franciscan convent at Correggio, for which it was designed, as it does to us, for they paid him only about seventy-five dollars for his labor; but we already see in it the soft and melting color, delicate gradations of shadow, and delight in physical beauty, which ever characterized him. The enthroned Madonna and Child are in a golden glory above Sts. Francis, Anthony, John Baptist, and Catharine. Not Raphael himself, at the age of twenty, could have surpassed this altarpiece: yet it is said that Correggio's most effective inspiration came from the sight of Raphael's "St. Cecilia," before which he uttered his celebrated exclamation, "I too am a painter!" As a pendant to this anecdote we may record the subsequent exclamation of Titian, who, beholding the works of Correggio at Parma, modestly remarked, "Were I not Titian, I should desire to be Correggio!"

A "Holy Family" at Pavia, and two pictures in the tribune of the Uffizi, Florence, may, like the "St. Francis Madonna," be referred to Antonio's youthful years. The last of these pictures, a "Madonna adoring the Child," who lies on the ground before her, is a favorite with travelers, but must be allowed to exhibit, in the figure of the Virgin, some of the tendency to affectation and exaggeration which was Correggio's only fault. A more important undertaking was intrusted to him in 1518, in the commission to fresco a saloon of the convent of San Paolo at Parma. The choice of subjects, indeed, may be considered rather extraordinary for a

holy abbess and a family of nuns; but posterity cannot but feel obliged to them for having evoked such exquisite mythological beauties as "Diana returning from the Chase," the "Three Graces," "Adonis," "Endymion," etc., and particularly the vaulted ceiling painted as a vine-arbor, with charming little genii peeping down through the grape-clusters.

His friend the abbess, who doubtless appreciated his efforts for her entertainment, procured for him soon afterward another and more remunerative appointment as decorator of the cupola of the church of San Giovanni. There he depicted the "Ascension of Christ," with twelve adoring apostles below. This, however, was simply an introduction to his greater and more magnificent fresco of the "Assumption of the Virgin," in the cupola of the Parma Duomo, where we still perceive "the Madonna soaring into heaven, while Christ descends from his throne in haste to meet her. An innumerable host of saints and angels, rejoicing and singing hymns of triumph, surround these principal personages. Lower down in a circle stand the apostles; and, lower still, genii bearing candelabra and swinging censers. In lunettes below are the four evangelists; the figure of St. John being one of the finest." Some of the cartoons for the fresco, drawn in chalk, were discovered in a garret in the city of Parma, and were purchased by the British Museum. This bold composition, which occupied him four years, is a strange blending of heavenly loveliness, magical power of light and shade, and ecstatic figures, so forcibly foreshortened that, gazing upward, one beholds such a grand confusion of limbs as gave rise to the Parmese criticism that Correggio had served them with a fricassee of frogs.

Just previous to the execution of the cathedral-dome, Correggio had been invited to Mantua, where Duke Gonzaga employed him on a number of classical easel-pictures. To these commissions we owe the "Education of Cupid," or "Mercury teaching Cupid to read," in the London Gallery; the "Jupiter and Antiope," in the Louvre; the "Io," and "Leda with the Swan," of Vienna and of Berlin; and the "Danaë," of the Borghese Palace, Rome. All these paintings exhibit the softness, tenderness, flowing outlines, and airy grace, which were natural to the artist whatever subject might be delineated by his brush. The Duke of Orleans, who at one time owned two or three of these pictures, so disliked the expression of Io's head that he had it cut out of the canvas, and burned. This summary process soothed his moral sense; but the decapitation was afterward remedied, as far as possible, by the French artist Prud'hon, who painted a new head. A copy or repetition of the "Io" is in the Gallery of Vienna. The "Danaë" of the Borghese, a fair female form, reclining on her couch, amid the golden shower, is best known by the two fascinating little Cupids in the foreground, trying their arrows on a stone.

The sacred easel-pieces of Correggio are even more lovely and attractive. They are, in fact, the main inducement to the tourist to visit Parma, as we there find not only his frescoes, including the "Madonna della Scala," but several oil-paintings, especially the Madonna and Child spoken of as the "Madonna della Scodella," from the cup which the Virgin is lifting; and the "St. Jerome presenting his Translation of the Scriptures to the Virgin," styled "Il Giorno," or the "Day," from the clear, brilliant daylight diffused over the

MADONNA DELLA SCALA (*Correggio*).

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painting, in contrast to the celebrated composition at Dresden known as the "Santa Notte," or "Holy Night"—a representation of the dark and shadowy scene of the Nativity, illuminated only by the celestial radiance of the Sacred Babe and the angelic choir.

Besides the "Santa Notte," and the early "Madonna of St. Francis," the Dresden Gallery contains two large altar-pieces, called the "Madonna of St. Sebastian," and the "Madonna of St. George," from the attendant saints who look up in fervent worship to the enthroned Virgin and Child. The graceful angels and children are peculiarly charming. In one of the cabinets is an admirable portrait, very highly-finished, but unhappily not genuine, classed as the portrait of "Correggio's Physician;" while not far distant from it is the "Reading Magdalen," which we no longer regard as from Correggio. She lies upon the ground, her blue drapery relieved against the sombre green of the landscape. Her head is leaning on her hand, and her golden hair floats down her shoulders and veils her bosom. Her drooping eyes are attentively fixed upon her book, and her alabaster vase is on the turf beside her. The poet might well exclaim:

> ". . . . What a fair picture!
> The dark, o'erhanging shade, the long fair hair,
> The delicate white skin, the azure robe,
> The full, luxuriant life, the grim death's head,
> The tender womanhood, and the great book:
> These various contrasts have you cunningly
> Wrought into sweetest harmony."

This famous but much criticised painting, executed upon copper (only two feet long), has always found most enthusiastic admirers. We are told that the princes of Este carried it with

them in all their journeys, and that the King of Poland kept it under lock and key in a frame of jeweled silver. Yet it is now claimed that the present picture is not the original, but merely a copy, or a later Flemish painting.

In the National Gallery, London, a few Correggios are treasured—the "Education of Cupid," already noticed; a small Holy Family, sometimes named "La Vierge au Panier," or the "Virgin of the Basket;" an "Ecce Homo," and "Christ on the Mount of Olives," both of which are over-strained and painful figures, though the technical manage ment of the last is very remarkable; the Saviour being lighted from heaven, and the attendant angel by light reflected from the person of the Lord. There are also studies, after Correggio, of "Angels' Heads," possibly intended for a Parmese fresco. They have the liquid eyes, dim half-smile, and blended *chiaro-oscuro* so indicative of his handiwork.

The Louvre has retained only the "Jupiter and Antiope," and the famous "Marriage of St. Catharine." A similar "Marriage" is in the Naples Museum, which has also the "Hagar in the Desert," and the "Repose in Egypt," often styled the "Zingarella Madonna," from the gypsy-like arrangement of the turbaned head-dress. His wife is believed to have been his model for the Virgin. The Madrid Gallery has a much-commended "Noli me tangere," or "Appearance of Christ to the Magdalen after the Resurrection." Viardot remarks: "Nothing in the work of the pencil can surpass the execution of that fine figure, the soft tints and harmonious colors which stand out against the deep blue of the sky and the dark green of a thick foliage."

The life and character of Correggio had the gentleness

and suavity, but not the animation, of his pictures. He was mild and unassuming, and did not realize his own superiority; founded no school, and did not allow himself to be much troubled by ambition. His years were passed in comparative retirement, and his experience of the world was limited to a narrow province. Raphael Mengs asserts that he visited Rome, but his other critics have expressed a contrary opinion. He was miserably compensated for his works in oil. Even the sublime "Nativity," whose value is now counted by thousands, is stated to have originally brought him less than forty dollars. The system of payment at Parma must have been, to say the least, peculiar; as modern researches have chanced to find the record of the painting of the famous altar-piece "Il Giorno," which was ordered by a wealthy widow lady, who agreed to give the artist forty-seven sequins (one hundred and ten dollars), to furnish him with a six months' supply of provisions, and to present him in addition with "two loads of wood, several measures of wheat, and a fat pig."

Yet the old theory of poverty and distress which led to the story (repeated even by Vasari) of Correggio's destitution, penuriousness, and wretched death, is now exploded. Though not rich, or very famous in his lifetime, he is believed to have been comfortable and contented, of a cheerful and amiable disposition, and quite unfit for the hero of the melancholy German tragedy which has been written upon his supposed misfortunes. His pictures are full of movement and joy, and reveal a mind which must have had a spring of pleasure within itself. His talents were not only remarkable in degree, but original in kind. He had scarcely any great

models of art from which to study; but grace, elegance, and serene beauty, appeared to come to him by intuition. No painter of any age has equaled him in *chiaro-oscuro*, and none but Raphael can compete with him in simple sweetness and loveliness. He was particularly happy in his delineations of sportive, smiling children, whose attitudes are usually as expressive as their faces.

He died, like Raphael, of fever, after a few days' illness, on the 5th of March, 1534, and was buried in his family sepulchre in the Franciscan convent at Reggio.

CHAPTER IX.

PAINTING IN VENICE.

THOUGH the perfect art of Leonardo da Vinci, Michael Angelo, and Raphael grew slowly into maturity from its Tuscan and Umbrian root, there was one Italian province where genius seemed to burst into sudden bloom and to luxuriate in free magnificence. Venice, so given over to Byzantine influences that she might for several centuries have been described as only an Eastern art-colony, roused herself at last, in the fifteenth century, through the talents of the Bellini family, and founded a school of painting, destined within the next two hundred years to surpass all others in brilliancy, and to rival that of Florence in ability.

Few critics of Venetian art push their researches behind the histories of Jacopo Bellini, and his sons Gentile and Gian; yet we should not altogether ignore what had been done and was doing on the suburban island of Murano, so early noted for its glass-manufactories, and for the labors of a few enterprising artists then spoken of as Andrea, Giovanni, and Antonio da Murano, who are believed to have had their first lessons from Flemish masters, and who are still represented by pictures among the antique treasures at Venice and at Berlin. According to Crowe and Cavalcaselle, the name

of Vivarini was assumed by a younger painter, Bartolomeo, who thus originated the traditional Vivarini family, so well known in ancient art-annals. These partners worked zealously together, blending, as far as they were able, the manner of the Umbrian Gentile da Fabriano with their German-like hardness and accuracy, and adopting, about 1473, the practice of oil-painting, which Antonello da Messina introduced from Flanders. The earliest Venetian picture in oils is said to be from the hand of Bartolomeo Vivarini.

Just previous to this epoch, the native historian and artist Zanetti alludes to a certain Lorenzo, who was associated with Antonio da Murano in the production of an "Ancona," or altar-piece in compartments, now in the gallery of Venice. Similar mention is made of one Paulus, who painted in 1346, but the specimens of his skill perished, as did also the comparatively rude monochromes, executed before 1350 in the ancient hall of the Grand Council. These were replaced by large frescoes by Pisanello and Gentile da Fabriano, whom the state invited to ornament its palace, and treated with suitable honors. But the natural dampness of the climate proved ruinous to such mural splendors, and we afterward hear of a third attempt at decoration by the brothers Bellini, with pictures on canvas fitted into paneled frames. These were proof against water, though not against fire, for the hall itself was burned in 1577.

Yet if the evidences of Gentile da Fabriano's art were fleeting, his influence was permanent. His early pupil Jacopo di Piero, or, as we may call him, Jacopo Bellini, born about 1400, studied his style with admiring devotion, was his constant companion during his stay in Venice, painted his

portrait, and finally made him godfather of his eldest son Jacopo had previously been familiar only with the Paduan ideal of art, which was severe, hard, and coldly classical. The brilliancy, ease, and flexibility of Fabriano's method could not fail to be attractive to any one with a true love for color and an inborn genius, and we consequently find that, when Jacopo established a workshop at Padua, he was a formidable rival to Squarcione, even captivating Andrea Mantegna, who married Bellini's daughter Nicolosia, and greatly profited by the examples of his new connections.

Very few of Jacopo Bellini's works survive. A half-length, full-faced "Virgin and Child" is in the Venice Academy, while a "Crucifixion" is found in the archiepiscopal palace at Verona. Far more interesting than these is his book of sketches, now owned by the British Museum. It has 99 pages, seventeen by thirteen inches. The drawings are in pencil, with pen-and-ink touches, and a pale-green tint of water-color. "Still and animal life, Nature, ancient sculpture, buildings, and human figures, are all there. The stories of Judith and Holofernes, of David and Goliath, many New Testament histories, the wonders of hagiology and of mythology, all have a place. In contrast with these are studies of apes, eagles, dogs, cats, village-scenes, hawking-parties, etc., etc."

His sons, however, both of whom were artists, far eclipsed their father. He had trained them as enthusiastic followers of his own profession, and was delighted to see them surpass himself. Gentile Bellini, born about 1426, early became eminent as a portraitist, and when the Council of Ten decided to replace Gentile da Fabriano's frescoes in the Hall of State with pictures executed in oils, he was given charge of the

work. This brought him into such favor that when the Sultan of Turkey dispatched a request to the Venetian Government that one of their best painters might be sent to him, Gentile was unanimously selected Mohammed II., quite regardless of the curse of the Prophet against every image of a living person, not only employed Gentile to paint his own portrait and that of a sultana, but took the deepest interest in all his practice of art. This Turkish visit came to a hasty termination when, upon the exhibition of a picture of a head of St. John Baptist in a charger, the sultan found fault with the appearance of the severed neck, and, perceiving that Gentile did not yield to his criticisms, immediately decapitated a slave that he might see for himself the proper working of the muscles under such circumstances. The artist was instantly convinced, and seized the first opportunity to escape such practical instructions. But his foreign experiences stored his memory with many effective incidents of Turkish life, which he used in his future compositions; as, for instance, in the example, with strong local color, of the "Reception of a Venetian Embassador at Constantinople." His large paintings in the Venice Gallery of the "Procession through the Piazza of San Marco," "Relic of the Cross," and its "Recovery from the Grand Canal," are very quaint and valuable. His last picture, the "Sermon of St. Mark," was left unfinished by his death in 1507. It was completed by his brother Gian, and is now in the Brera, Milan.

Giovanni or Gian Bellini (1428–1516) is the true leader of art in Venice. He had been taught as a youth the old manner of tempera-painting, but availed himself as soon as possible of the new oil medium. Indeed, ancient historians

have a story that he gained admittance in disguise to the studio of Antonello da Messina and stole his Flemish secrets; but this is only a fiction, and a very unnecessary one, for Antonello did not hesitate to impart his knowledge to those who wished to learn. The use of oil-colors was particularly adapted to Gian's tastes, and allowed him scope for his love of brilliant hues, strong in tone, but softly blended into beautiful gradations of tint. A moment's reflection will show us how naturally Venetian surroundings led up to such style of color. The location and climate of the city gave its inhabitants through most of the year an atmosphere bathed in sunshine, half veiled at sunrise and sunset by golden or rosy mists which magically melted into the deep-blue sky and sparkling blue water that reflected every thing in changeful and transparent lights and shadows. Snowy marble palaces, gilded domes and columns, gleaming mosaics, and richly-decorated architecture, all contributed to the splendid panorama ever before the eye and imagination of the painter, and ever ready to be reproduced on his canvas. The great difficulty was to acquire such skill in handling the brush as to be able to copy faithfully from Nature's model. This Giovanni Bellini was the first to accomplish.

An "Agony in the Garden" in the London Gallery and a "Transfiguration" at Naples are among his early works; but we discover his best in the Venetian Gallery and churches. His subjects were usually sacred, whereas those of his brother Gentile had been anecdotal or historical in character. Gian's Madonna-faces are so nearly alike that it is plainly evident a type of the Virgin was fixed in his imagination, and never varied. Serious, pure, and gentle, she

sits upon her throne, and looks placidly down upon her worshipers. Architectural backgrounds and admirable landscapes form the vistas of his pictures, in which we also see the pleasing musical angels which were a favorite feature of the Venetian school. He was engaged, like Gentile, on the grand paintings of the Council-Chamber, recording the wars of the Venetians with the Emperor Barbarossa, and the Doge Ziani receiving from the pope the ring with which he was to wed the Adriatic. His best work was done after the age of maturity, and is largely represented in Venice by the Madonna in S. Zaccaria, and by the various Madonnas with Saints and Angels which are now to be found in the halls of the Gallery of Fine Arts.

The influence of Gian Bellini upon the art of his times was very powerful not only in Venice but throughout Italy and Germany. He was extremely popular with his fellow-citizens, painting the portraits of doges and nobles, living in affluence, and receiving flattering attentions at home and from abroad. Albrecht Dürer has left an account of a visit to his studio near the close of Bellini's long and prosperous life, which ended on the 29th of November, 1516. He is buried beside his brother in the church of San Giovanni e Paolo.

Many of his so-called compositions should really be attributed to his pupils, especially those in distant collections. Venice, of course, contains the greatest number of his pictures. An early and not attractive "Pietà" is in the Brera, Milan. The same subject, very brown in tone, is repeated in the Vatican. Several oil-paintings are ascribed to him at Berlin. A remarkably good portrait of the old Doge Loredano, the founder of the state Inquisition, is in the London

Gallery. His masterpieces are a seated "Madonna" in Venice Academy, with three musical angels below the throne, and the Madonnas in the Church of S. Zaccaria and of the Frari. The painting in the Louvre of two young men in one frame, one with fair complexion and red hair, the other dark-haired, catalogued as "Gentile and Gian Bellini," is now conceded not to be genuine, but is probably from the hand of an artist of Bergamo. Gian's own portrait at Florence, displaying him as a man near middle age, in a black cap and dark vest, is thought to have been executed by his brother Gentile, or an obscurer artist. But it cannot be authenticated.

Before quitting this early period we must notice Carlo Crivelli, born between 1430 and 1440, and surviving till the end of the century. He was a contemporary of the Bellini, but far behind them in enterprise and progress, though sharing somewhat of Gian's feeling for color. While every one else was experimenting in oils, he always adhered to tempera-painting on wood. Yet his stiff but rich compositions were not without vigor and expression, and gained him sufficient reputation to deserve the honor of knighthood from Prince Ferdinand of Capua. His style appears to have been modeled in hard, strong outline, but with scenic effect. Strange to say, he may now be best studied in Milan, or in the London Gallery, where his finest altar-pieces are collected. Vincenzo Catena, a pupil of the Bellini, also has interesting altar-pieces in the London National Gallery.

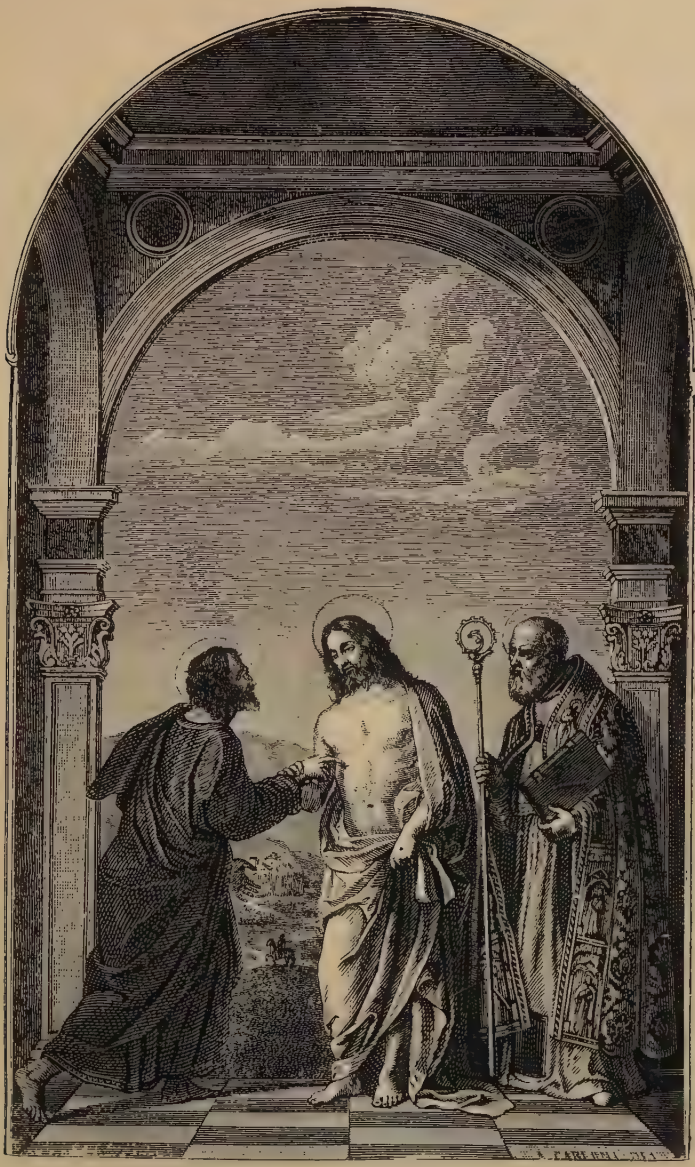
Of much more decided genius were Vittore Carpaccio (about 1455–1525), and Cima da Conegliano (about 1460–1517), followers, but not pupils, of the Bellini. The exact date of their birth and death has not been ascertained, but is

approximately given from modern authorities. Carpaccio is little known out of Venice, but our interest in him there is strongly excited by his noble and charmingly colored "Presentation of the Infant Saviour," hanging in the Academy—with the aged Simeon standing in the midst of superb architecture, and ready to sing his "Nunc Dimittis" in a cardinal's gorgeous mantle, held up by two servants behind him, while a couple of musical angels below prepare to play the accompaniment; also by his large and curious series of pictures on the story of St. Ursula, so oddly imaginative, yet so graphically arranged. A "Madonna Enthroned" is in London.

Gian Battista Cima, surnamed da Conegliano from his native town, has somewhat wider celebrity. His style was rather simple than grand; but he is most correct, precise, and symmetrical in form, lustrous in tint, and enamel-like in finish. Kugler says that his coloring sometimes "glistens like jewels." Fine Madonnas by him are preserved in the Venice churches and Academy; but his most pleasing composition out of Venice is the group in the Brera, of St. Peter and other saints; also the "Christ," in Dresden; and "Incredulity of St. Thomas," in London; with Madonnas in Berlin, in the Louvre, and in other European collections. Cima's pictures may occasionally be identified by a little rabbit painted in the corner as his signature. As a rabbit is *coneglio* in Italian, this was intended as a play upon his name.

But as yet we have only lingered on the threshold of Venetian art-history. The close of the fifteenth century brings us to Giorgione and Titian, the illustrious pupils of Gian Bellini, and the great world-masters of color.

Giorgio Barbarelli, born at Castelfranco, in 1477, the same



INCREDULITY OF ST. THOMAS (*Cima*).

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year as Titian, received his title of *Giorgione*, which means George the Great, from his tall, commanding figure, inherited from a patrician father. His mother, however, having been only a simple country-girl, the child was not acknowledged, but was left to make his own way in the world. This he did quite effectually, as he was "of distinguished presence, spirited character, kindly, and of good manners, adored by women, an admirable musician, a welcome guest in noble houses," and, above all, a most powerful and original painter. Yet an undercurrent of melancholy seemed natural to his temperament, and is often very subtly visible in his romantic pictures.

While still a boy, he was placed in the Bellini studio, but in charm and loveliness of light he eventually excelled the master, and Gian Bellini was glad to catch from his pupil a more glowing intensity of coloring, and greater harmony and depth of tone. After quitting his studies, one of his first independent tasks was to fresco, with Titian, the outside of a public hall of exchange, which he adorned so beautifully that he was soon occupied with many similar commissions for other Venetian buildings and palaces. The dampness of the sea has long since destroyed all such splendors. Doubtless they were surpassed by the rich oil-paintings still left us, which many regard as superior even to Titian's in their deep and fiery color, their profound sentiment, their luminous glow and mysterious shadow, their breadth of outline, and pastoral poetry. The rivalry with Titian was only too brief, being terminated by Giorgione's early death, at the age of thirty-four. He has been made the hero of a love-story, in which he is reported to have perished of grief at the loss of

his mistress through an unfaithful friend ; but facts appear to prove that he died of the plague in 1511.

Much discussion has arisen in regard to the genuineness of most of Giorgione's pictures. Few of authenticity seem to be left in Venice except the Giovanelli landscape with its very interesting figures. Some outside of Italy still bear his name, but none of these can be relied upon with any great assurance of certainty. Yet one of the finest and most characteristic of these is the "Astrologers," at Vienna, often known by the name of "Three Philosophers," representing three men in a wild, extended landscape. "The first, very aged, in an Oriental costume, with long gray beard, stands holding in his hand an astronomical table ; the next, a man in the prime of life, seems listening to him ; the third, a youth, seated and looking upward, holds a compass." Far on the horizon the mystic star is just rising. Another masterpiece, at Dresden, is the "Meeting of Jacob and Rachel" (no longer considered as from Giorgione). The surroundings of Jacob certainly mark him as a shepherd, but Rachel is more Venetian than biblical. A Concert, or *Fête Champêtre*, in the Louvre is well known. Another admirable Concert once received as authentic in the Pitti, composed of a monk at the piano and two bystanders, is now ascribed to Titian ; but Morelli asserts that the "Three Stages of Life," long assigned to Lorenzo Lotto, must henceforth be considered as a very genuine Giorgione. The Louvre "Concert" is chiefly remarkable for its sumptuous and lovely landscape. The Gallery of Berlin has also a portrait of "A Young Man," which Berenson considers authentic. A "Knight of Malta," "Moses," and "Judgment of Solomon" are in the Uffizi. A

"Sleeping Venus," once thought a Titian, is in Dresden; a "Shepherd with Pipe" at Hampton Court; while others (little credited) are seen at Madrid, including a "Madonna with Saints" (accepted), and a "Family Portrait." An early altar-piece of a "Madonna with SS. Francis and Liberalis," which has been thoroughly authenticated by critics, is shown in the Cathedral of Castelfranco Veneto, his birthplace.

The study of color, thus happily introduced at Venice, was carried on to perfection by Tiziano Vecellio, who, during his long life of ninety-nine years, has been described as "the most fortunate and healthy of his species; Heaven having awarded to him nothing but favors and felicities." Born in 1477, at Cadore, in the Friulian Alps, he began to paint almost as soon as he began to breathe; and there is a pretty little legend to the effect that he used no prosaic chalk or charcoal, but that the juices of flowers formed his childish colors. To the beautiful horizon of hills which encircled his birthplace we can trace back his unwearied partiality for fine, bold landscape, deep-blue skies, and mountain scenery, so often visible in the background of his pictures.

An uncle in the not distant city of Venice appears to have first taken charge of his education, and to have entered him when very young as a pupil in the studio of Gian Bellini where he was more impressed with the genius of his fellow-student Giorgione than with that of his master. Giorgione's style was eminently attractive to a nature like Titian's; though we see in their paintings the character of the two men in contrast: Giorgione's more intense, Titian's broader and more ample. Jealousy finally terminated their friendship;

yet they were employed together on the exterior frescoes of the Hall of Exchange at Venice—where, however, Titian's work was most admired.

But it was easel-painting and not fresco which best displayed Titian's talents; yet it is difficult to decide which of the small pictures ascribed to him are earliest. Little is recorded of his first working in oils. He married about 1523. His "Sacred and Profane Love" had been executed before this period. We know nothing of his wife, except that she was named Lucia, or Cecilia, and died in 1530.

In 1514 he spent some time at the court of Ferrara, made famous to us by its associations with Tasso and his Leonora. There he met Ariosto, and other men of brilliancy and learning; and there he painted for Duke Alphonso the picture of "Christ and the Tribute-Money" (*Cristo della Moneta*), now to be found at Dresden. The flesh-tints of the face of our Saviour, its finely-rendered hair and beard, and the calm, piercing majesty of its expression, as he turns toward the crafty Pharisee, are the points for which it has been most praised. But the duke, who was a patron of pleasure, as well as of the arts, found mythological and sensuous subjects more to his taste, and ordered from the painter two Bacchanalian scenes—one the "Bacchus and Ariadne," at present in the London Gallery; the other the "Arrival of Bacchus in the Isle of Naxos," since removed to Madrid, as is also a more celebrated companion-piece, the "Sacrifice to the Goddess of Fertility," where fair young girls offer fruit and flowers before the statue of Venus, and some sixty figures of children and Cupids sport in most graceful attitudes through the charming landscape. Portraits of Duke Alphonso's wives

and of other court beauties, who may have been models for the Venuses in which the artist so delighted, likewise belong to this epoch. It must be confessed that Titian painted this class of subjects *con amore*, and was much more familiar with the material than with the sacred or spiritual. Yet there is a grand, calm beauty about his human forms, a splendor of life and luxury, which, with all his power of color, does not degenerate into Rubens's coarseness. His magnificent women appear as far above ordinary life as they are below heavenly sainthood; yet they seem to grow as naturally under his brush as glowing flowers in tropical sunshine. We perceive this particularly in his portraits—those, for instance, of his daughter Lavinia, variously posed; of Isabella d'Este; of the "Bella" in the Pitti Palace of Florence; of the "Flora" at the Uffizi; and the "Maîtresse de Titien" at the Louvre.

In 1516 we again find Titian at Venice, engaged upon his great "Assumption of the Virgin," in which he shows himself in the full maturity of talent, complete master of every secret of color. The "Presentation of the Youthful Virgin in the Temple," a much larger piece in the same Venetian gallery, dates considerably later, being assigned by Crowe and Cavalcaselle to the year 1539. But as yet much of the great painter's attention was absorbed by the public work of the city, he having received an appointment from the state to continue or superintend the paintings in the ducal hall of the Grand Council. All these splendid efforts perished by fire, which has been peculiarly fatal to Titian's labors, as it destroyed, about fourteen years ago, his superb altar-piece of the "Death of St. Peter Martyr," belonging to

the church of the Frari. This was one of Titian's finest compositions. It is still well known through engravings. The saint represented was not the Apostle Peter, but a Dominican monk, Peter of Verona, who, returning from a council of the Church, was slain by an assassin in a lonely wood. The painter depicted the moment when the murderer seized his victim, whose companion fled in terror from the spot. The surrounding landscape, with its tall, mysterious trees, its fading light, the deep-purple hills on its horizon-line, and the angels waiting in the open heavens to receive the martyr's soul, formed a scene which has been extolled as one of the sublimest in art. The celebrated "Entombment," once treasured in the Gonzaga Gallery, but now hanging in the Louvre, is in the same forcible style, but more conventional in the treatment of its sacred figures and therefore less impressive.

Among the political events of this exciting century was the meeting of the powerful Charles V. and Pope Clement VII. at Bologna, in the year 1530. Thither Titian was invited by the pope's relative, Cardinal de Medici, and both emperor and pontiff subsequently sat for portraits. These portraits still remain to us: that of the emperor on horseback, in the Gallery of Madrid; that of Clement, in the Bridgewater collection, London, while the large likeness of Cardinal de Medici, in Florence, and portrait of Francis I. (from a medal), in the Louvre, are also memorials of history. The emperor was delighted with the artist, who ever after enjoyed his most lavish patronage, and a very irregularly-paid pension. But it did not need such imperial favor to testify to the fact that Titian was the greatest portrait-painter the world has ever

produced. Every distinguished man of the age was eager to secure a likeness from his brush. Such as the King of Spain and Emperor of Germany, the popes, doges, and cardinals, are easily recognizable; but many others are now without a name, and have so changed owners that we can no longer tell whom they were meant to delineate; yet their dignified and eloquent faces, instinct with physical and intellectual life, seem as real and striking as though they were men of yesterday. The same may be said of his fresh, youthful, and splendidly-developed females, so warmly colored, and full of all the joy of existence, yet so vigorous, majestic, and serenely calm.

Taine has given us, in his "Italy," a vivid description of Venetian life in the sixteenth century. We can thus imagine Titian, in the midst of wealth and splendor, with his friends, the magnificent and licentious Aretino and the architect Sansovino, "eating and drinking daintily and heartily, appreciative of music, of elegant luxury, and the society of pleasure-seeking women. . . . Around him beauty, taste, education, the talents of others, reflect back on him, as from a mirror, the brightness of his own genius. His brother, his son Orazio, his two cousins Cesare and Fabrizio, are all excellent painters. His daughter Lavinia, dressed as Flora, with a basket of fruit on her head, furnishes him with a model in the freshness of her carnation, and in the amplitude of her admirable form. Daily he designs something in chalk or charcoal. A supper with Sansovino, or Aretino, makes the day complete."

This luxurious existence continued with little variation for more than half a century; for there is no reliable evidence that Titian ever went to Spain; and his occasional

journeys to Ferrara or Urbino, where he painted the Venus in the tribune of the Uffizi, were not long enough to break in seriously upon his Venetian pleasures; while his sojourn with the Emperor Charles, at Augsburg, was but a repetition, on a grander scale, of his domestic gayeties. Still he never abandoned himself to profligacy or idleness. Painting was the business of his life, and he pursued it with diligence; growing in excellence as he grew in age.

In the autumn of 1545, Pope Paul III. summoned Titian to Rome, to paint his portrait. The pope was terribly ugly; with pinched-up features, keen, snake-like eyes, and fingers like bird-claws; and assuredly Titian's hand was too faithful for flattery—yet the pontiff was much pleased with the picture, which represented him between his two nephews, the Duke Ottavio and Cardinal Farnese. It is now at Naples. Other paintings were completed at Rome: a "Venus and Adonis," repeated in the National Gallery, London; and "Danaë in the Golden Shower," a favorite classical subject of the Renaissance, which Michael Angelo was compelled to admire, though he qualified his praise by remarking that Titian did not know how to draw. In truth, the Roman artists were jealous of the great Venetian, received him very coldly, and were glad when he returned to more appreciative neighbors. He evidently did not waste his best work upon lukewarm patrons. The fine "St. Sebastian," now in the Vatican, was not done to the order of the pope, but came from the church of the Frari, Venice.

A majority of the masterpieces of Titian's later years were executed for Charles V. and his son Philip, who kept them

St. Sebastian (*Titian*).

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carefully treasured at Madrid; though fire has attacked some *chefs-d'œuvre* in Spain as well as in Venice. Among the forty-two (not all genuine) in the Madrid Gallery we may count a number of portraits, principally of the art-loving emperor, his successors, and the royal families. The first portrait of Charles on horseback has been previously mentioned; but another, more mature in age, in a standing position, with one hand resting on the head of a favorite dog, is an even finer and more stately likeness. Philip II., who lives to posterity through Titian's faces and Motley's history, stands before us with pale, melancholy, and effeminate features; and after we are wearied of contemplating Spanish celebrities we may pause to look at Titian's own likeness of himself in dignified old age. Among the mythological representations for which, in spite of the censures of the Inquisition, the Castilian monarchs had an unconcealed fondness, we shall see the ubiquitous "Venus;" joyous and highly-colored "Bacchanalian Scenes;" "Diana and Calisto;" "Diana surprised by Actæon;" the "Goddess of Fertility;" "Venus and Adonis;" and "Prometheus." These are counterbalanced by some sacred pieces, such as a "Madonna," "Ecce Homo," "Entombment," "St. Margaret," "Daughter of Herodias," "Dolorosa Magdalen," and "Original Sin," in which the serpent, coiled round the tree of life, watches the action of Eve who presents the fruit to Adam. The most remarkable, however, of these subjects is "The Apotheosis of the Imperial Family," where Charles V., Philip II., and their wives, are presented in heaven to the Trinity. God the Father, Christ, and the Virgin, all draped in long blue mantles and attended by the dove of the Holy Spirit, graciously

welcome the royal comers, who are admitted by angels to the celestial court. Such a picture appeared neither incongruous nor irreverent to the Spanish mind! The list of Madrid paintings here briefly indicated must close with the "Battle of Lepanto," a large historical composition finished by Titian at the age of ninety-four. This commemorates the Spanish victory at Lepanto, yet does not give the combat itself, but rather its results in allegory; with a chained Turk and Oriental trophies on one side, and King Philip holding up his infant son in thanksgiving on the other, while the Goddess of Fame brings a crown and palm-branch.

Another marvelous production of Titian's declining years was the "Martyrdom of St. Lawrence," much injured by time, in the church of the Jesuits, Venice. This colossal altar-piece, a work of his eighty-first year, thought by Kugler to excel "St. Peter Martyr," displays some wonderful effects of color, being lighted by the mingled glow of the pans of burning pitch beneath the gridiron, the fire of a tripod blazing before a heathen statue, and the heavenly radiance of a descending angel to whom the martyr is stretching out his hands. Another splendid altar-piece of earlier date, in the church of the Frari, must not be left unnoticed. It is styled the "Madonna of the Pesaro Family," and may be taken as a representative of a class of subjects which Titian, like other Venetians, frequently attempted, and examples of which will be found in many galleries, showing an entire family presented to the Virgin by some patron saint or saints.

But time, which ends all things, brought at last the closing days of this eminent and fortunate man. One of the last records of his brilliant career was the visit of Henry III

to his house, while passing through Venice on his way from Poland. He came with his lords and princes to pay his respects to the painter. "The aged artist received him with dignity, and with those easy and noble manners which were peculiar to him, and talked to him a long time about the vicissitudes of his own life. In the mean while, he caused his domestics to give a splendid entertainment to the courtiers of his majesty, and the train who accompanied him; so that they seemed to be in the palace of a great prince instead of in the house of an artist. Nor was the generosity of Titian confined to this; for, being asked by the king the price of some pictures that pleased him, he entreated him to accept of them as a gift."

Titian's final labors were devoted to altar-pieces intended for Venetian churches and monuments. His vigor and skill, even at that advanced period, were most extraordinary; but his coloring grew heavy and somewhat gloomy, as may be seen by his last composition, an "Entombment," now in the Gallery of Venicé, finished by Palma after the master's death

He had survived his friends Aretino and Sansovino; had outlived his beautiful daughter Lavinia, who had married and left behind her six children; and was still in Venice, with his artist-son Orazio, when the plague of 1576 began its ravages. Both father and son were taken ill and died. Old historians tell us that he was robbed upon his death-bed by a band of ruffians, who broke into his house and carried off his jewels and pictures before his eyes. His only remaining child, a worthless son Pomponio, who had entered the priesthood and lived in profligacy, came post-haste from Milan to Venice, sold the rest of his property, and soon squandered all his

inheritance. Titian's body was interred in the church of the Frari—the Senate, in consideration of his renown, having departed from the usual rule of refusing honorable burial to the victims of the plague—but his grave remained unmarked for many years. A splendid monument to his memory has been now erected in the church of the Frari, opposite the tomb of Canova.

His pictures have within the last three hundred years been widely distributed over Europe. Scarcely more than thirty are left in Venice. Most of the remainder are in Spain and Italy. Many have been just specified, especially those in the Venetian churches and galleries, the great number at Madrid, and the few at Rome. In the Uffizi, Florence, we see his two famous figures of "Venus;" a "Flora," very lightly draped, holding flowers in her hand; the Papal Nuncio Beccadelli, with a few portraits, especially that of Catharine Cornaro, and his own likeness in the Saloon of the Painters. The Pitti Palace is rich in portraits, including those of Aretino, Cardinal de Medici, and a bright young girl with auburn tresses and robes of blue and violet embroidered with gold, called Titian's "Bella." The more generally known "Bella" is, however, in the Sciarra Palace, Rome, but is supposed by the best critics to have been painted by Palma Vecchio instead of Titian. The Pitti also possesses one of his many "Magdalenes," a most lovely but not very penitent head, with tearful eyes raised to heaven, and magnificent hair veiling her neck and bosom. This was one of his favorite conceptions, repeated at Madrid, St. Petersburg, and elsewhere. The St. Petersburg "Magdalene" is quite as beautiful as, and less bold than, the Florentine. A

portrait of Pope Paul III. is at Naples; several portraits and sacred pieces at Munich; and a large collection, not all genuine, at Vienna; though we there see Physician Parma, "Virgin with the Cherries," a large "Ecce Homo," and other subjects previously painted. Dresden has his youthful "Christ and the Tribute Money," a "Virgin and Child with Saints," some female portraits, specially that of his daughter Lavinia, grown fat and middle aged; a Venetian family presented to the Virgin; and an auburn-haired Venus, which is from an original in the Madrid Museum. This depicts a beautiful female, once believed to be Princess Eboli, crowned by Cupid, and listening to a lover playing the lute, to whom were ascribed the features of Philip of Spain.

In the Berlin Museum are Titian's own portrait, and the celebrated painting known *par excellence* as "Titian's Daughter." She stands, in superb womanhood, with her face turned toward the gazer, holding above her head a plate of fruit. Titian, who loved to represent his daughter, has immortalized her in another picture owned by Lord de Grey, where she bears a jewel-box instead of the fruit, and also in the "Daughter of Herodias" with the head of St. John Baptist, at Madrid.

In the Louvre are the remarkable "Man with a Glove," the "Vierge au Lapin," and other Madonnas. The "Entombment," the "Christ crowned with Thorns," and the "Supper at Emmaus," are other fine sacred subjects. Several excellent portraits, a "Jupiter and Antiope," called the "Venus del Pardo," and the figure of a woman combing out her hair (being Laura Dianti with Duke of Ferrara), sometimes known as "Titian's Mistress," complete the list. The National

Gallery, England, possesses a "Holy Family and Shepherd," a "Noli Me Tangere," and "Bacchus and Ariadne." Some valuable portraits are at Hampton Court and Windsor Castle; while the "Three Ages of Man" is to be found in the Bridgewater Gallery, London. Copies of this were made for Italian palaces.

Jacopo Palma, or Palma Vecchio (1475–1528), so called to distinguish him from his grandnephew, the younger Palma, was Bellini's pupil and Titian's friend. He has the same rich coloring, and amplitude and beauty of female forms. Indeed, his works are often mistaken for Titian's. His masterpiece is a full-length "St. Barbara," the central figure of an altar-painting in the church of Santa Maria Formosa, Venice. He is represented in the Venice Academy by an "Assumption," and other works; in the Louvre by an Adoration. In Dresden are his Madonnas," "Venus," and "Meeting of Jacob and Rachel," so long attributed to Giorgione. His "Holy Families" and "Holy Conversations" are in many collections. The well-known group at Dresden called the "Three Graces," or the "Three Sisters," is very interesting from the story that Titian was deeply in love with the central sister, named Violante, whose single portrait is in Vienna. This recalls the "Bella" of the Sciarra Palace, now assigned to Palma Vecchio. The friend of Palma, Lorenzo Lotto, an excellent Venetian artist, must not be omitted. He died in 1556, leaving many works, especially refined and elegant portraits. His biography has been ably written by Bernhard Berenson.

But though Palma never pretended to rival Titian, his contemporary Pordenone (1483–1540), or rather Giovanni Antonio Licinio Regillo, called Pordenone from his birth-

place, aspired to that honor. It is difficult to see on what qualities the competition was founded, for though he painted life-like and rich-toned portraits, and grouped his compositions in a spirited manner, he is not by any means to be compared with Titian, of whom he professed himself in such dread that he painted with his shield and poniard lying at his side. His best productions are his portraits, renowned for their tender flesh-tints; his altar-pieces in the Gallery of Venice; and his Madonnas and Saints in the Duomo of Pordenone.

Sebastian del Piombo (1485–1547), another Venetian artist whose life was mostly spent at Rome, claims our attention from the fact that Michael Angelo thought him worthy to compete with Raphael for the favor of Pope Leo X. He was a pupil or follower of Giorgione, whose intensity of coloring he partially acquired, but later professed eclectic principles. Coming early to Rome, he gained celebrity, and entered into intimacy with Michael Angelo. The following have been given as their points of congeniality: "They were alike in temperament, impulsive and realistic; they loved Nature alike; they hated Raphael together; they equally detested monks and friars; they both loved out-door sketching for a recreation; they were alike in their muscular forms, and both were left-handed." Sebastian's "Raising of Lazarus," now in the National Gallery, London, was executed in rivalry with Raphael's "Transfiguration." Michael Angelo is said to have assisted in its outlines. After Raphael's death Sebastian was universally praised and flattered. Clement VII. appointed him keeper of the *Piombi*, or seals of the Roman Chancery, on which account he is entitled "del Pi-

ombo," his real name being Sebastiano Luciano. Together with the "Raising of Lazarus," his most forcible paintings are "The Scourging of Christ," a fresco in St. Pietro in Montorio, Rome, repeated on a small scale in the Borghese collection; a "Descent into Hades," at Madrid; the "Martyrdom of St. Agatha," in the Pitti Palace, Florence; and a "Visitation," at the Louvre. The Galleries of Naples and of Berlin contain some portraits, for which he was deservedly famous. One of Andrea Doria, at the Doria Palace, Rome, and another of Cardinal Pole, at St. Petersburg, are peculiarly excellent. Singularly enough, he has scarcely a single picture in Venice. The portrait of the "Fornarina" in the Uffizi Gallery, and the "Violin Player" in Rome, once ascribed to Raphael, should be regarded as the work of Sebastian.

Bonifazio Veronese (with following Bonifazio family), a pupil of the elder Palma, but a clever imitator of Titian, has left, among a number of comparatively feeble works, some sacred scenes, in splendid color, in excellent Venetian style. Perhaps the most celebrated of these is the "Finding of Moses," in the Brera, Milan, long attributed to Giorgione. It is a very extraordinary composition—just a Venetian pleasure-party of ladies and gentlemen in superb costumes of brocade and velvet, enjoying themselves in a cheerful Italian landscape. Pharaoh's daughter has her retinue of dogs, monkeys, dwarfs, troubadours, and maids-of-honor. The little Moses in the bulrushes is an entirely secondary consideration. Another characteristic picture is his "Banquet of Dives," in the Venice Academy. Dives, clothed in red velvet, sits, in the light of afternoon, at a table between two females, one of whom listens to singers and players on the

lute. The scene is an open hall, with a stately garden vista, crowded with horses, grooms, and falconers. Some little distance from the group, Lazarus, the beggar, is sent away by a page.

A very different style of sacred subjects is given us by Alessandro Bonvicino of Brescia (1498–1555), commonly called "Il Moretto." He was a pious, studious man, famed for silvery color, and left many works in Brescia and its neighborhood, especially large altar-pieces, which may there be studied. The "St. Justina," at Vienna, is his most successful effort. The kneeling St. Cyprian beside Justina is believed to be a portrait of the Duke of Ferrara. The Berlin Museum possesses two very large paintings, a "Madonna and Child" with their votaries below, and a colossal "Adoration of the Shepherds." The Dresden Gallery has a sweet, contemplative, full-length Madonna, robed entirely in neutral tints. (Discredited by Morelli.)

His pupil, Giovanni Battista Moroni (1510–1578), who as a Venetian portraitist is only eclipsed by Titian, confined himself almost wholly to that branch of art. One of his most vivid likenesses is that of a "Tailor," in the Gallery of London. There is, too, a "Lawyer;" and in Stafford House a seated "Jesuit," spoken of as Titian's Schoolmaster, with his fingers between the leaves of a book. Moroni's own portrait is in Bergamo; other fine portraits in Florence.

Other graceful, rosy-tinted portraits by Paris Bordone, of Treviso (1495–1570), are also in German and Italian museums. He particularly excelled in female heads, though he produced some historical and classical pieces. His *chef-d'œuvre* is the "Doge and Fisherman," in the Venice Gal-

lery; but all his decorative paintings are richly colored, and suggestive of the style of Giorgione or Titian. He is said to have been called "Paris" from his sojourn in that city. His successor, Andrea Schiavone, or Andrea Medola (1522–1582), a melancholy and feeble painter, though, like all Venetians, a good colorist, deserves but a passing mention. An "Adoration of the Shepherds," at Vienna, and a "Christ before Pilate," at Naples, are among the few creations of his brush which rise above mediocrity.

The middle of the sixteenth century, still contemporary with the old age of Titian, was enriched by the labors of two distinguished painters, even more purely Venetian, though less able, than Titian himself. The elder of these, Jacopo Robusti (1518–1594), remembered as Tintoretto from the trade of his father, "Il Tintoret," the dyer, began to design on the walls of the paternal dye-house, and was in his early days the pupil of Titian, who is reported to have become jealous of his promising talents, and to have turned him away from his studio. Nothing daunted by such repulse, the bold young man still persisted in copying his master's works; and also procured casts of Michael Angelo's statues from Florence, which he studied in every conceivable position, often suspending his models in the air that he might get effects of foreshortening, or drawing from them by lamp-light in order to secure more forcible shadows. On the wall of his own painting-room he inscribed the modest motto, "The drawing of Michael Angelo, with the coloring of Titian!" and impetuously struggled to combine these impossible excellences. The result is often most extraordinary, for the wild vigor of his imagination was such that many of his pictures look as if

they might have been the pastime of a delirious giant. He painted so rapidly that he acquired the surname of "Il Furioso;" his love for the nude and the muscular was as sincere as Michael Angelo's, while the immensity of his pictures would have convinced the great Florentine that oil-painting was not always "work for women." His "Paradise," in the Ducal Palace, Venice, is seventy-four feet long and thirty high. It was intended to suggest celestial bliss and beauty; but its four hundred figures, distractedly whirling through a furnace-like sky, give it rather the air of what Charles Blanc calls an "illuminated Erebus." Other vast compositions adorn the same building. The old school of San Rocco treasures in its dim and dreary chambers fifty-seven more of his pictures, principally sacred, but all designed with the same exuberance, inequality, poetry, disproportion, grandness, and sublimity. In one of its rooms we find the "Crucifixion," frequently called his masterpiece. An upraised Christ on the cross is in the centre; while eighty moving figures, executioners, populace, soldiers, horsemen, women, disciples, now faded into dimness of color, mingle in inextricable confusion, and amaze yet weary us with profuse detail.

These inexhaustible productions are also plentifully distributed through Venetian churches. Santa Maria della Orte possesses some colossal examples. The "Presentation of the Virgin," similar in design to Titian's large canvas, is his most pleasing subject. Nobody can forget the fascinating little Virgin. The "Martyrdom of St. Agatha" is highly realistic. A wild and weird "Last Judgment," most energetic in style, is described by Ruskin in a marvelous piece of word-

painting. The "Last Supper" in St. Paolo is as far removed as possible from the dignified and solemn conception of Leonardo da Vinci. St. John is fast asleep. "The central figure is a large, kneeling servant, her head in shadow, and her shoulder luminous; she holds a platter of beans, and is bringing in dishes; a cat attempts to climb up her basket. Round about are buffets, domestics, ewers, and disciples, in a perpendicular file, bordering a long table. It is a supper, a veritable evening repast. Above the table glimmers a lamp, while a blue light from the moon falls on their heads; but the supernatural enters on all sides; in the background by an opening in the sky, and a choir of radiant angels; on the right by a swarm of pale angels whirling about in the nocturnal obscurity."

The least exaggerated and most magnificently colored of Tintoretto's pictures are undoubtedly "Bacchus and Ariadne" and the "Miracle of St. Mark," which Viardot classes with the finest paintings in the world. It may, however, be justly admired without exalting it to such honor. We behold St. Mark's dark figure against a clear sky, plunging through the air, head downward, to deliver a slave from the hands of the heathen. The slave, in a white garment, has been flung to the earth by his persecutors, who stand aghast at the interference of his protector. The varied draperies and figures of the populace, and broad, massive architecture of the background, give deep intensity or vivid gleams of color to every part of the composition.

The majority of Tintoretto's less striking pictures, including masterly portraits, have not been removed from Venice. He left an artist son, Domenico, who is represented

in the gallery ; while his daughter Marietta, who died when but thirty years of age, had gained such a reputation for painting that she was invited to the court of Philip of Spain, but refused to leave her father. He survived her four years, and died at the age of seventy-two.

The more popular and fascinating Paul Veronese, or Paolo Cagliari of Verona (1528–1588), mingled a silvery clearness with the amber, purple, and crimson of former Venetian colorists, and adorned his paintings with such a pomp of decoration and accessories as dazzled even Italian eyes. A perpetual pageant is embodied on his canvas. His subjects may be sacred, but their rendering is splendidly secular. In tone and treatment he reminds us of Rubens, though his imagination is more luxurious and refined. He is peculiarly noted for banqueting-scenes, painted for the refectories of wealthy convents. Four of these festivals have long been famous—the "Marriage of Cana," the "Feast in the House of Simon the Pharisee," the "Feast in the House of Levi," and the "Supper held at Emmaus with the Disciples." All of them have been very beautifully engraved. The originals will be found in Paris, in Venice, and Milan. The "Marriage of Cana," in the Louvre, thirty feet long and twenty high, with more than a hundred and twenty figures, many of which are over life-size, is said to be the largest easel-picture in the world. It is a magnificent feast in a marble porch whose colonnades melt on each side into perspective. Its spacious vista, as well as the balcony above, is crowded with servants, spectators, and musicians. The table is spread with a sumptuous array of gold and silver vessels, while among the gayly-appareled guests, attended by negroes, pages, and jest-

ers, we find it at first difficult to distinguish the figures of the Saviour and the Virgin, to whose costumes an aureole has been added. Many portraits enhance the interest of the piece. The bride is supposed to be Eleanor of Austria, second wife of Francis I. Francis himself is at her side. Mary of England is near them, in yellow drapery. Vittoria Colonna sits a little farther off, holding a toothpick. All the great Venetian painters are represented among the musicians. Veronese himself, clad in white silk, plays a violoncello; Tintoretto, just behind, accompanies him; Titian, on the other side, plays the bass; Bassano is engaged with the flute.

The "Feast in the House of Levi," in the Venice Academy, is smaller, but quite as beautiful. We are not so much interested in the figures, but are more impressed with its airiness and brilliancy. Its marvelous perspective, superb architecture, and splendor of coloring, render it one of the most attractive pictures in the gallery. Almost as sumptuous, but much more incongruous, is the large painting of the "Supper at Emmaus," in the Louvre, where the whole family of the artist is introduced with the disciples, and the foreground is occupied by his little girls, merrily playing with an immense dog. Quite a number of other "Veroneses" are now in the Louvre, with Saints grave yet festive, and with "Holy Conversations." The architectural backgrounds and elegant ornaments of these entertainments were often executed by his brother Benedetto. His son Carlo was also an artist, but died when only twenty-six.

Paul Veronese's sacred historical paintings were done for the church of San Sebastian, Venice, in illustration of the legend of the saint. Many of these are now placed in the

Gallery of Venice, during the restoration of the church. His most gorgeous decorative work was undertaken for the Ducal Palace, especially his splendid mythological and allegorical representations of the "Rape of Europa" and the "Apotheosis of Venice." The collections of Europe have eagerly purchased his pictures. Besides those already alluded to in the Louvre, we have the "Adoration of the Kings," the "Madonna with Attendants," representing the Cuccina family, and several others in Dresden; a portrait called the "Man in Green," in the Colonna Palace, Rome; a "Marriage of St. Catherine" and "St. Justina's Martyrdom," in the Uffizi; a famous "Marriage of St. Catherine" in St. Caterina's Church, at Venice; together with a "Consecration of St. Nicholas," and the "Family of Darius," in the London Gallery. The "Family of Darius" is really a rich portrait-group of the Pisani family in their national costumes.

After the death of Veronese, in 1588, no more such extensive and brilliant works were attempted. A genius for color still lingered, but it was chiefly employed on much smaller subjects. Many of these were skillfully executed by a succession of artists known, from their birthplace, as the Bassano family. The father, Jacopo da Ponte (1510–1592), may be termed the first Italian *genre* painter. He developed a taste for sheep, cattle, beasts, and poultry, natural enough in a country like Holland, but quite extraordinary in Venice, where even a horse is but a traditional animal. As he was well patronized, he educated his four sons to the same profession, and their pictures became popular throughout Italy, Germany, and Spain. Some of the best, thronged with his favorite beasts, are in Bassano or in Vienna. Some beauti-

fully-finished specimens are at Hampton Court. His coloring was deep and glowing, with gem-like sparkle, which lent a charm even to his homeliest details. One of his often-repeated subjects is "Christ in the House"—or rather in the kitchen—"of Martha," apparently chosen more from an innate love of pots and pans than of any sacred symbolism. In his "Supper at Emmaus" a cook stands at the fire, and a servant is arranging cups. One of his daughters is said to have served him as a model, "sometimes personating the Queen of Sheba, sometimes a Magdalene, and sometimes a peasant-girl with poultry." He had the strange habit of always hiding the feet of his figures, using various devices for the purpose, or occasionally concealing them under old household utensils. His portraits are admirably rendered, and display the fine qualities of the Venetian school.

Our notice of this school may fitly end with a brief mention of two accomplished painters of the eighteenth century, Antonio Canale, and his nephew Bernardo Bellotti, spoken of as Canale and Canaletto, who made views of Venice their specialty, as did also Canaletto's pupil Guardi. Their pictures are in Dresden and London, but rare in Venice. Tiepolo and Longhi were popular eighteenth century artists. We must now consider what was doing in the other parts of Italy, while Tintoretto was furiously at work for Venetian buildings, and Veronese banqueting at his brilliant feasts.

CHAPTER X.

LATER ITALIAN PAINTING.

With the death of Leonardo da Vinci, Michael Angelo, Raphael, Correggio, and Titian, ceases the glorious sunshine of Italian art. Henceforth its light was to beam from lesser luminaries, in feebler rays. Yet before we reach the period of its decline, or even before we notice the immediate scholars who cluster like satellites around those mighty artists, we must speak of a painter whom one hesitates to place either in the first or second rank—inferior, indeed, to Raphael and Correggio, yet so superior to most of his colleagues that he was known among his countrymen as "Andrea the Faultless."

This faultless Andrea, whose story seems rather a satire on such an adjective, was the son of a Florentine tailor, Agnolo Vannucchi, and is called Andrea del Sarto, in allusion to his father's occupation. Born in 1488, and apprenticed when but seven years old to a goldsmith, he proved so stupid in chiseling and so expert in drawing, that he was transferred to the studio of a neighbor, Gian Barile, and afterward recommended to Piero di Cosimo, in whose service he had an opportunity to study the grand cartoons of Michael Angelo

and Leonardo da Vinci, together with the milder creations of Fra Bartolomeo. His friend Francia Bigio, a pupil of Mariotto Albertinelli, soon proposed to him a partnership in which they should live and paint together, refreshing themselves after the labors of their profession by merry dinners at an artists' club styled the "Company of the Kettle." Their first commission was for frescoes at the Scalzo, Florence, where the "Baptism of Christ" appears to be a joint production; but they quickly obtained more important employment from the Brotherhood of the Servi, in the court of the Annunziata, where we still delight to trace out Andrea's charming frescoes. These began with a series from the life of San Filippo Benizzi, and closed with a "Nativity of the Virgin," and "Procession of the Magi," which are among his most admirable remains. With soft, clear tints, and coloring more varied and melting than that of the older Florentines, he secured effects which gave promise of unreached heights of excellence. Michael Angelo thought so well of his talents that he remarked to Raphael, "There is a little fellow in Florence who will bring sweat to your brow if ever he is engaged in great works." Perhaps the prophecy might have been fulfilled if Andrea's eye for beauty could always have been fixed upon the ideal; unfortunately it fastened upon the real seductiveness of a baker's wife, Lucrezia Fedi, whom he married in haste as soon as she became a widow, and repented at leisure ever after. This lovely but unprincipled woman, to whom he was evidently profoundly attached, served as a model for all his Madonnas. We see her in his masterpiece, the Madonna of the Uffizi, who looks down from her pedestal upon St. Francis and St. John; and in all the

subsequent Virgins of his Annunciations and Holy Families. She slighted his affection, wasted his substance, compelled him to support her relatives, harassed him with jealousy and domestic grievances, and finally persuaded him to an unfaithfulness which dishonored his life (though later investigations render this doubtful)—the embezzlement of funds intrusted to him by Francis I.

This King of France, so liberal a patron of the arts, had seen a "Madonna," and a "Dead Christ with Angels," executed by Del Sarto, which induced him to send an invitation to the painter to visit his court. The invitation was accepted, and Andrea was employed on a likeness of the infant Dauphin, and on the "Charity," now in the Louvre, as well as on other pictures, for which he was lavishly compensated. But his wife could not endure that he should escape her influence, and by persistent letters induced him to return home, after giving the king a solemn promise that he would come back to France, and receiving from him a large sum of money, to be expended in Italy in works of art for the royal collections. This money Lucrezia beguiled him into appropriating to his own use; she, of course, securing the larger share. Her portrait, which he was never weary of repeating, is to be seen at Berlin, Florence, Munich, and Madrid. Browning imagines the painter thus apostrophizing her:

> "But had you, oh, with the same perfect brow,
> And perfect eyes, and more than perfect mouth,
> And the low voice my soul hears as a bird
> The fowler's pipe, and follows to the snare—
> Had you, with these the same, but brought a mind!"

After quitting France, Andrea settled permanently in

Florence, and resumed his early engagements with the Brotherhood of the Scalzo. In 1525 he produced, in the cloisters of the Annunziata, the beautiful lunette fresco of the "Repose of the Holy Family," generally termed the "Madonna del Sacco" (Madonna of the Sack), which is one of the treasures of Florence. None should fail to visit his wall-painting of the "Last Supper," in the old and rather remote refectory of San Salvi. Few Cenacolas, except of course Leonardo da Vinci's, can compare with it in vividness of effect and dramatic grouping. It is only in Florence, where he died of the plague, in 1530 or 1531, that Andrea del Sarto can be satisfactorily studied; for, though we find his "Charity" at the Louvre, a "Tobit" at Vienna, the "Sacrifice of Isaac" at Dresden and Madrid, the "St. Agnes with the Lamb" in Pisa, and a "Holy Family" in London—all genuine and worthy of praise—yet none can equal his "Madonna" in the tribune, and his own portrait in the Gallery of the Uffizi, or the "Dispute on the Trinity," "Madonna in Glory," "Assumption," "Annunciation," "Pietà," "Portrait of Himself and Wife," and seven or eight other works in the Gallery of the Pitti. In both frescoes and oil-paintings his coloring is tender, transparent, and most richly and luminously blended; with a certain mistiness of outline which melts harmoniously into shadow. His arrangement of his compositions is striking and picturesque; his figures well-developed and graceful, though sometimes wanting in refinement; and he himself just lacking enough nobleness of soul, and strength of style and character, to keep him hovering on the border-land of immortal fame. He is reported to have been so jealous of his pupil, Jacopo Carucci, called, from his birthplace, "Pontormo," that he expelled him

from his studio; but the envy was superfluous, for Pontormo never attained any special excellence, except as a portrait-painter. Some of his pictures remain in the Pitti and Uffizi, but his best effort is the portrait of Cosmo de Medici at Florence.

Florentine art-records of the sixteenth century may end with a mention of Pontormo's pupil, Angiolo Bronzino (1502–1572), who imitated and occasionally excelled his instructor in portraits, and has left, as his masterpiece, a "Descent into Hades," in the Uffizi; and of his nephew Alessandro Allori (1535–1607), whose mediocre talents as a portraitist were surpassed by his more celebrated son, Cristoforo (1577–1621), whose "Judith with the Head of Holofernes," and "Hospitality of St. Julian," in the Pitti Palace, are much admired. The "Judith" is said to be a likeness of one of his imperious mistresses, and the head of Holofernes his own portrait.

We must not, however, forget Giorgio Vasari, of Arezzo (1512–1574), a favorite but feeble follower of Michael Angelo, who, though of little account as a painter, has placed posterity under a debt of gratitude for his entertaining "Biographies of Italian Artists," which, spite of inaccuracies, will always rank among standard books. Vasari's ambition was not bounded by literature. He was also an architect, and considered himself an able painter; saying of his works, "I did them with a conscience and love which render them worthy, if not of praise, at least of indulgence." Nevertheless, such of his easel-pictures as we meet in Continental cities are very uninteresting, while his frescoes are also but second-rate. The best exist at Rome and Arezzo.

In truth, the genius of the sixteenth century had concen-

trated in Rome, where the pupils of Raphael were striving to perpetuate their master's memory, and gain some share in his renown. There, too, nad worked Gian Antonio Bazzi, or Razzi, called "Il Sodoma," the contemporary of Raphael, and the last great representative of the Siennese school. Though born at Vercelli, in 1477, he settled at Sienna, and became the pride of the city. We there see many of his frescoes in the palace and churches, particularly a series on the life of the Virgin in the oratory of St. Bernard, and another series from the history of St. Catharine of Sienna, in St. Catharine's Chapel in San Domenico, containing the often-engraved scene of the "Ecstasy of St. Catharine;" while other transferred frescoes and excellent altar-pieces are now in the Academy, especially the "Christ about to be scourged," of which Hawthorne so enthusiastically speaks; and a "Descent of Christ into Limbo," where Jarves thinks the figure of Eve the most beautiful form ever painted.

Sodoma's powers were original and varied. His type of womanhood was always extremely sweet, and his style earnest, tender, and inclining to sadness; but, in strange contradiction to these qualities, his life and character were so gay and careless, and his domestic habits so absurdly eccentric, that his wife at last deserted him, complaining that he filled the house with a menagerie of magpies, monkeys, and frivolous company, and that she found his pet raven intolerable. In 1505 he completed the frescoes on the life of St. Benedict in the convent of Monte Oliveto near Sienna, and was shortly after summoned to Rome by Pope Julius II., who employed him in wall-paintings of the Vatican, which have been mostly effaced. But in the upper story of the Villa Farnesina, the

same building adorned by the classical gems of Raphael, are preserved the graceful frescoes of the "Nuptials of Alexander and Roxana," and "Alexander in the Tent of Darius," to which visitors are seldom admitted. In these occurs the softly-finished and lovely head of Roxana, with its drooping eyelids and wavy hair, so suggestive of Leonardo. He has also left a "Madonna" in the Borghese Palace, Rome, and a beautiful "St. Sebastian" in the Uffizi, Florence. But his later works must be sought at Sienna, where he died in 1549.

The decorations of the Farnesina Villa were continued by Raphael's followers, Giulio Romano and Francesco Penni, from the charming designs of the myths of Psyche. These two artists Raphael considered his most promising pupils, and between them he divided his fortune. Romano's real name was Giulio Pippi, born at Rome (1492–1546). During his apprenticeship he assisted in the ceiling-frescoes of the Loggie of the Vatican, sometimes termed "Raphael's Bible," and in the Stanze of the same palace; while after his great master's death he had the honor to complete the "Battle of Constantine" and the picture of the "Transfiguration," and then attempted some independent frescoes in the Villa Lanti and Villa Madama. In 1524 the Duke of Mantua appointed him architect of the Palazzo del Tè, which he subsequently frescoed with the story of "Psyche" and the "Overthrow of the Giants," adding an "Allegory of Human Life" in a vaulted chamber in the garden. He also painted scenes from the Trojan War on the walls of the Ducal Palace; but these Mantuan frescoes, while they display his study of the antique, vigor of drawing, splendor of color, and energy of action, grow eventually coarse and mannered, and show degeneracy

rather than improvement. Giulio so devoted himself to fresco that his altar and easel pieces are rare. The best are a "Martyrdom of St. Stephen," in San Stefano, Genoa; a "Holy Family," at Dresden, often catalogued as the "Madonna of the Pitcher;" an "Enthroned Madonna" in the church of Santa Maria dell' Anima, at Rome; and a "Nativity," in the Louvre, together with "Apollo and the Muses," in Florence. He so aided Raphael that Madonnas in Paris and Madrid, once ascribed to Raphael, are now assigned to Giulio Romano.

Romano's friend, Francesco Penni (1488–1528), surnamed "Il Fattore," was less remarkable. He was a good copyist, but survived Raphael only eight years, several of which were spent at Naples, where a few pictures by him yet exist. He, too, aided in Raphael's frescoes. Other Neapolitan painters, such as Andrea da Salerno and Polidoro Caldara (Polidoro da Caravaggio), were also formed in the school of Raphael, but none of them possessed any genius worth mentioning.

Perino del Vaga (1500–1547), another of Raphael's assistants, was a poor Florentine, who had been first aided by Ridolfo Ghirlandajo, and was then taken to Rome into Raphael's studio. In after-years he worked with Romano and Penni, executed some frescoes in the Vatican, and then emigrated to Genoa, where he frescoed the Doria Palace to the great satisfaction of his princely patron. The Bolognese school of Francia also lent its painters to swell the number of Raphael's suite—Timoteo della Vite, of Urbino; Innocenzio da Imola, whose imitative handiwork we find at Bologna and Berlin; and the talented Bartolomeo Ramenghi, of Bagnacavallo (1484–1542), whose masterpiece, a large and lovely "Glorified Madonna," is in the Dresden Gallery.

Benvenuto Tisio (1481–1559), the most able artist of Ferrara, called "Garofalo," either from his native village, or from his custom of marking his pictures in the corner with a clove-pink or gilliflower, was equally indebted to the influence of Raphael. Several of his paintings are collected at Ferrara, including a very curious fresco of "The Triumph of the New Testament over the Old." His manner was elegant and brilliant, with much delicacy of touch acquired from the admirers of Da Vinci. His "Sibyl before Augustus," formerly in the Vatican; "Entombment," in the Borghese Palace, Rome; "Salutation," in the Doria Palace; and some mythological pictures purchased in Modena for Dresden, are large and important works. Many will remember a tender and solemn "Adoration of the Child," also in the Dresden Gallery; while smaller specimens are found both in England and on the Continent.

Two other contemporary Ferrarese artists, the brothers Dossi, should also be noticed. Their classical frescoes are still among the attractions of the Ducal Palace at Ferrara. The pictures of Dosso Dossi exhibit a rich though fantastic imagination, and almost Venetian vividness of color. Some of the ablest are in the Borghese Gallery, especially the "Circe," an enchantress in purple and gold, reposing in a forest landscape, with her magic circle round her, and the victims of her spells at hand. Several of his altar-pieces adorn the Dresden Gallery, such as "The Four Fathers of the Church." A "Massacre of the Innocents" is in Florence. He spent some time at Rome, but not till after the death of Raphael.

Yet it was not simply the genius of Raphael which

modeled the later Roman school. Other painters had left their traditions and their influences. The traces of Michael Angelo's mighty impress upon art did indeed soon pass away, for Michael Angelo was not easy to imitate, and his followers quickly discovered the uselessness of the attempt; but the method of Correggio offered more inducements; and we consequently find the study of light and shade, and of flowing curves of graceful outline, blending largely with the effort after a Raphaelesque style of composition.

No one displays this so conspicuously as Francesco Mazzuola, or "Parmagianino," born at Parma, in 1504. When scarcely more than a boy, he had been one of Correggio's assistants on the dome of the Parma Cathedral, and thus caught much of his manner and expression. Coming to Rome in his twentieth year, with considerable talent and more ambition, he applied himself to the imitation of Raphael, and succeeded in producing many popular works. It is narrated that during the sack of Rome in 1527, by the army of the Constable de Bourbon, he was so absorbed in his picture of the "Vision of St. Jerome," now in the National Gallery, London, that he never heard the soldiery enter his studio; while they were so struck by the beauty of the painting that they left the artist unmolested. But another version of the story goes on to tell that upon second thoughts they concluded to demand a ransom, and robbed him of all he had, compelling him to flee in poverty to Bologna, where he resided for four years, painting the altar-piece of "St. Margaret" now shown at Bologna, and a "Madonna" in the Pitti Palace, Florence, familiarly and appropriately spoken of as the "Madonna del Collo Lungo" (with the *long neck*). In

1531 he returned to Parma, and was engaged to execute the frescoes of the church of the Steccata, containing his "Moses with the Tables of the Law," and "Eve plucking the Forbidden Fruit." The fulfillment of this contract seemed so to weary and harass him, that, after many delays and disputes, he fled to Cremona, where he died in 1540.

Vasari describes Parmagianino as exceedingly handsome, "with rather the face of an angel than that of a man," melancholy in temperament, and fastidiously sensitive in feeling. His pictures are deficient in strength, and often so overdone in elegance as to fall into affectation; while he appears to have strangely admired long waists, long necks, and long fingers, and to have had a theatrical fondness for attitudinizing. Yet his work is graceful and refined, and his colors are clear and soft, while his portraits rise to higher excellence. One of these fine portraits, sometimes erroneously catalogued as "Columbus," is in the Museum of Naples, together with another, known as "Parmagianino's Mistress." The same museum possesses his "Lucretia stabbing herself." A pleasing "Madonna della Rosa" is at Dresden.

Federigo Baroccio, of Urbino (1528–1612), was another artist of the same type; more prolific, and more prosperous. He, too, aspired to color like Correggio, and design like Raphael. His early efforts at Urbino are of little importance, but he was patronized at Rome by Pope Pius IV., and some of his compositions are at present in the Vatican. He can, however, be most easily seen at Florence, where his works have been thought worthy of giving his name to a separate saloon in the Gallery of the Uffizi. The "Madonna del Popolo," or the Virgin interceding with the Saviour, is regarded

as his masterpiece; but the "Christ and the Magdalen," in the Corsini Palace, Rome, equally indicates his peculiarities His figures are frequently strained and mannered, and his style emotional and sensational, with dexterous management of light and shade, but too much redness of tint. During his youth he was so poisoned by a jealous rival that, though his life was preserved, his health was irreparably injured, and he was never again able to paint more than two hours a day. Yet his industry accomplished surprising results during his long career of eighty-four years, at whose close he was honorably buried in the church of Santa Francesca at Urbino. His follower, Ludovico Cardi, or "Cigoli" (1559–1613), has some good paintings in the Pitti collection, Florence, and a graceful "Flight into Egypt," in the Louvre.

The brothers Taddeo and Federigo Zuccara, of the Roman school, were also employed by Pope Pius in the Vatican. They won an extensive reputation during their lifetime, which posterity has not indorsed. But their frescoes and historical pictures are preserved in the Sala Regia and Pauline Chapel of the Vatican, in the cupola of the Duomo at Florence, in the Ducal Palace, Venice, and in the Castle of Caprarola. The "Dead Christ mourned by Angels," in the Borghese Palace, Rome, is really a powerful production; but their pictures are usually smooth and insipid. Federigo was president of the Academy of St. Luke in Rome, and left writings on art of no merit. Taddeo died in 1566 and was buried near Raphael in the Pantheon. He was succeeded by Giuseppe Cesare, the "Cavalier d'Arpino" (1568–1640), who is also represented in the Borghese, as well as in the ceiling frescoes of the choir of San Sylvestro on Monte Ca-

vallo, Rome, and in the colossal mosaics of the "Evangelists" in the dome of St. Peter's, which were executed after his designs.

It would be needless to enumerate the still feebler painters who flourished, or rather declined, in the waning years of the sixteenth century. Art was flickering and dying, not only at Rome, but throughout all Italy, till a fresh gleam of genius radiated from the city of Bologna, where rose the celebrated school of the Eclectics, whose aim, as their name implies, was to select and combine the beauties of all their predecessors, but who were opposed, and to a certain degree controlled, by the party of the Naturalisti, who insisted that the faithful imitation of Nature, and the rejection of all ideals, should be the motto of progress.

The founder of this Bolognese reform was Lodovico Carracci (1555–1619), a persevering and painstaking but by no means brilliant painter. He had been under the instruction of Tintoretto, but, far from acquiring the rapid method of that eccentric master, became so proverbial among his companions for slowness and plodding that he received the nickname of the "Ox." Yet his meditative turn of mind led him to ponder the faults of his age, and to seek their remedy; and as the fruit of his deliberations he determined to establish a school of his own, which, without aspiring to originality, should exercise the principle of selection, and avail itself of the merits while abandoning the errors of the past. To this end he associated with himself his two young cousins, Agostino and Annibale Carracci, sons of a tailor, but full of precocious talent, whom he undertook to educate and direct. Together they promulgated, under the poetic form of a sonnet, the new maxims which were to regenerate art:

"Let him who a good painter would be,
Acquire the drawing of Rome;
Venetian action, and Venetian shadow,
And the dignified color of Lombardy;
The terrible manner of Michael Angelo,
Titian's truth and nature,
The sovereign purity of Correggio's style,
And the true symmetry of Raphael"—

with more advice to the same purport.

Lodovico was better calculated to enforce than to practise his own theory; yet his pictures, most of which remain at Bologna, display a conscientious striving after the desired effect. About a dozen of his altar or easel pieces hang in the Academy of Bologna, the most conspicuous being a "Madonna with Sts. Dominic, Francis, Clara, and Mary Magdalene," all portraits of the Bargellini family, who ordered the painting. Other pictures have been transferred to the Louvre, and to Italian and German galleries, such as the large and dramatic "Pietà" in the Corsini collection, Rome. But his reputation soon merged into that of Agostino and Annibale Carracci, born respectively in 1558 and 1560.

Agostino's special excellence was as a teacher and engraver. His knowledge of his profession was more solid and accurate, though less practical, than Annibale's; and his paintings, though rare, show much thought and ability. A "Communion of St. Jerome," in the Academy of Bologna, is the original source from which Domenichino afterward drew his famous composition on the same subject. Agostino also assisted in the extensive frescoes of the Farnese Palace, Rome, accomplished by his brother later in life. These frescoes are Annibale's most elaborate memorial, and are counted among the sights of Rome; but he is more pleas-

ingly known to us by his many oil-paintings, which are universally appreciated; though his imitation of the artists whom his sonnet recommended is often more ostentatious than perfect. Still we can perceive that he truly profited by his studies, and are very willing to admire his picturesque renderings of mythical legends, his correct drawing, clear color, and skillful handling of *chiaro-oscuro*. We find him well developed at Bologna, and abundantly represented in Florence and also in the Louvre, where his "Madonna of the Cherries," and "Madonna of Silence," who watches the sleeping Infant, with her finger on her lip, are even more popular than his larger "Resurrection," and "Appearance of the Virgin to St. Luke and St. Catharine." His Pietàs, Madonnas, and Holy Families, may be seen in all countries. The "Three Marys," at Castle Howard, is his best English picture; while a "Bacchante," at Naples, though very unlike in theme, exhibits the same vigorous energy. Versatile on principle as well as by talent, he also turned his attention to pastoral and *genre* scenes, and has left us several landscapes in Rome, Berlin, the Louvre, and London, with a few such small productions as "The Greedy Eater," in the Roman palace of the Colonna. He himself considered the mythological frescoes of the Farnese as the crowning strokes of his genius, and never recovered from his disappointment at being so poorly compensated and so badly treated by the noble family who paid him little more than would have been due to a journeyman apprentice. He died in 1609, and was honored, like Taddeo Zuccaro, by a grave in the Pantheon.

His rules of composition, however, did not die. They had been adopted by a band of enterprising pupils, all of whom

worked out the Eclectic method with varied success. Those whom we shall notice had a real foundation of genius, upon which they built as they had been taught, influenced also by an attraction toward Nature and stirring life, and by the dramatic tendencies of the age, which demanded a sensational and emotional style of art, to restore the drooping faith of the Church, and animate wearied passions. "The piety of that day had become a grand orchestra piety, aiming at conquering the public by dint of excitements." Hence their theatrical Madonnas, spasmodic Magdalenes, passionate Pietàs, and vivid martyrdoms. But this was not the only fault. From the effort to at once originate and copy, to conceive yet reproduce, frequently resulted the most glaring want of unity; till, as Taine suggests, the expression of the head in many pictures contradicted that of the figures; "and one saw the airs of the saint, of the devotee, of the fashionable lady, of the young page, on agitated muscles and vigorous bodies." This tendency is visible even in eminent artists, like Guido and Domenichino, though their talents generally held it in check.

Domenico Zampieri, known as Domenichino, born at Bologna, in 1581, is regarded as the most distinguished of the Eclectics. He had not, indeed, so much self-assertion as his colleague, Guido Reni, nor was he so prolific; but his compositions, though less beautiful, are on a higher plane of sentiment, as may be perceived from his frescoes of the "Evangelists," in San Andrea della Valle, Rome, and his "Last Communion of St. Jerome," in the Vatican, which, as an altar-piece, stands near to Raphael's "Transfiguration." The idea he borrowed from Agostino Carracci, but the details

CUMÆAN SIBYL (*Domenichino*).

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are most nobly and forcibly given, and have been described among the selections of the best pictures. A "Communion of the Magdalene," with angels administering the last sacraments, is much feebler in conception and execution. His youthful picture of the "Deliverance of St. Peter" procured him an invitation to Rome, where he devoted himself wholly to his profession.

We can but briefly allude to his "Martyrdoms," in which he ministered to prevailing fashions. The "Murder of St. Peter of Verona," and the "Martyrdom of St. Agnes," at Bologna, the "Martyrdom of St. Sebastian," in the church of Santa Maria degli Angeli, and the "Scourging of St. Andrew," in the chapel of the Saint on Monte Celio, Rome, are the most notable examples. In the last case Domenichino was commissioned to compete with Guido, who painted "St. Andrew adoring his Cross," on the opposite wall of the chapel, and obtained the preference of the judges. The Bolognese Academy contains other Domenichinos, such as the "Madonna of the Rosary;" but these are not so pleasing as his smaller and more celebrated pictures. His "Cumæan Sibyl," and the head of "St. John the Evangelist," of inspired though somewhat feminine loveliness, have become everywhere familiar through engravings. The original of the Sibyl, with her parted lips and her robe of red, must be sought in the Borghese Palace, Rome, while a duplicate exists in the Palace of the Conservatori, in the same city. The "St. John" was also twice painted, and is owned by an English nobleman and by a Russian prince. "Diana and her Nymphs" is another gem of the Borghese Palace, and a "St. Cecilia," somewhat original in design, is in the long gallery

of the Louvre. A "Guardian Angel," at Naples; a "St. Agnes," in England; frescoes from the life of the Virgin, in a chapel of the cathedral of Fano; and other frescoes at Grotto Ferrata from the history of St. Nilus, together with his landscapes in Rome and London, complete the list of Domenichino's most admirable works.

Doubtless he would have created a still greater reputation had he not been characterized by a constitutional timidity, which, even after a flattering reception at Rome, prevented him from taking full advantage of public patronage, and finally emboldened his enemies to active persecution—especially at Naples, where he attempted to fresco the dome of St. Januarius, but was driven off by the fierce Neapolitan artists who, it is thought, poisoned him in 1641. It is stated that for the magnificent painting of "St. Jerome" he was paid but a pitiful sum, not amounting to fifty dollars of our money.

Guido Reni, or "Guido," as he is commonly called, suggests at once the ideal of grace and beauty which his best pictures embodied. He has been extravagantly lauded and unreasonably condemned. An impartial study of his works must convince us that, while far below Raphael and Correggio, he can yet rise above the insipidity and puerility of which he is accused. No fresco is in its design more simply beautiful than his "Aurora," nor any portrait more pathetic than the so-called "Beatrice Cenci." Whether Guido painted this portrait is uncertain; but we shall now content ourselves with some details of his life.

Born at Bologna in 1575, he was at first intended for a musician, but soon quitted his flute to enter the studio of the

Carracci, where he was educated with Domenichino, to whom he always manifested a spirit of rivalry. In his early practice he blended the precepts of the Eclectics with the maxims of Caravaggio, the chief of the Naturalisti, and so modified both by mingling them with his own ideal, drawn principally from such antiques as the Niobe, that he produced a variety of styles: one, in which he strove to copy the manner of Michael Angelo and the powerful shading of the Neapolitans; another, marked by warmth of color, heightened sentiment, and flowing lines of form, which comprises his finest efforts; and a third still later and "silvery" tone, where the picture seems washed in in delicate and airy but feeble grays.

Soon, like other artists, attracted to Rome, he there made himself a home during many years, winning much favor both from nobles and people. The "Crucifixion of St. Peter," in the Vatican, was painted for Cardinal Borghese, after the example of Caravaggio, so far at least as Guido's refinement could imitate Caravaggio's coarseness. No one now enthusiastically admires it, though another composition, executed on the same principles, the "Madonna della Pietà," or "Our Lady of Pity," in the Bolognese Museum, was considered grand and successful. This is immense in size, with large, sorrowful figures above, and kneeling saints at the base; but it is by no means so fine as the "Crucifixion" in the same gallery, where the cross has its usual background of a dark and stormy sky, with St. John in red drapery, and the Virgin in melancholy blue, enveloped in an ashy mantle, grouped mournfully below. Even this is not so impressive as his solemn and solitary "Crucifixion" in the church of San Lorenzo in Lucina, Rome.

Guido's popularity at Rome was well tested by his quarrel with Paul V. The artist, in a fit of displeasure, abandoned the frescoes which engaged him, and retired to Bologna; but the pope hastened to apologize, desired his return to the city, and sent an equipage to meet him. The frescoes were completed, as was also the charming "Aurora," on the ceiling of the casino of the Rospigliosi Palace, where the goddess, scattering flowers, precedes the chariot of Phœbus, and the rapidly advancing Hours. Less famous and sadly damaged frescoes will be found in the chapels adjoining the church of St. Gregory, and in the cathedral of Ravenna. The much disputed "Beatrice Cenci" portrait is in the Barberini Palace, Rome; an "Ecce Homo," a subject for which he is noted, hangs in the Corsini Palace; while others are at Dresden and Vienna. "St. Michael and the Dragon" is the pride of the gloomy Church of the Capuchins, Rome, and is reproduced in mosaic in St. Peter's. For a description of its beauties our readers may refer to Hawthorne's "Marble Faun." The archangel is not so divine as in the Louvre picture, but is exquisitely graceful.

Among his works at Bologna may yet be mentioned the "Massacre of the Innocents," and "Il Pallione," a glorified Madonna with patron saints, once used as a church standard. At Naples, whence he, too, was driven by the jealous Naturalisti, he has left a much-praised "Nativity." The Louvre cannot claim any of his really excellent pictures, though it possesses "Ecce Homo" and such specimens as "The Labors of Hercules." "The Hermits St. Paul and St. Anthony" is at Berlin, "Ninus and Semiramis" at Dresden, and the "Assumption of the Virgin" at Munich. Many of the smaller

HERODIADE (*Guido Reni*).

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pieces with which European collections are profusely supplied belong to the degenerate years when, spoiled by prosperity, he addicted himself to gambling, and painted with facile carelessness a host of pictures, high in price but low in merit, which he only valued for the money they furnished him. He boasted of his skill and sentiment in female heads, and used to say he had two hundred different ways of making the eyes look toward heaven—as we may perceive in the upturned gaze of his numerous Madonnas, Magdalenes, Sibyls, and St. Sebastians. His extravagance outran his wealth. At the age of sixty-seven he fell ill with fever, and died at Bologna, where he was buried with great honor.

Francesco Albani (1578–1660), also a native of Bologna, and a pupil of the Carracci, partook of Guido's elegance, but was eminently deficient in depth and strength. The efforts of his brush run mostly in one line, and may be described as playfully classical. Reposing gods and goddesses, with numberless Cupids dancing round them in Arcadian landscapes, are his favorite themes. Occasionally, indeed, he varies the title of the picture, and calls it a Madonna, or Flight into Egypt, with angels; but the composition is quite the same. His little Amorini are very graceful, charming, and sportive, and very easily recognized. Examples are not wanting in the Louvre, at Dresden, and throughout Italy. He had twelve beautiful children of his own, who could have served him as models. In his youth he appears to have aimed at religious effect, as is indicated by four large sacred pieces at Bologna, but after settling at Rome he adapted his style to his tastes and ability. He has been termed the Anacreon of painting; but, though gay and light in manner, he was not

lacking in ambition or appreciation, and showed such reverence for the memory of Raphael that he always uncovered his head at the mention of his name. The frescoes of the Torlonia Palace, and the "Four Seasons" of the Borghese Gallery, are his best productions at Rome; but he is richly represented at the Louvre by the "Toilet of Venus," and several other pictures. He liked, when religiously disposed, to portray the "Infant Christ asleep upon his Cross," a subject peculiar to the sixteenth and seventeenth centuries.

Giovanni Francisco Barbieri, surnamed "Guercino" on account of a slight squint, was born at Cento, near Bologna, in 1590. He, too, was a disciple of the Carracci, and a son of poor parents. As he advanced in life he acquired fortune, and delighted to use it for the benefit of young artists whom he constantly sought out and assisted. He never married, but lived in great seclusion and in the practice of constant devotion. The contrast of light and shade is more marked in his pictures than in those of Guido and Domenichino, and he had more solidity and passion, though less grace and sweetness. He followed the advice of Leonardo da Vinci to paint pictures with a broad light from above, and has something of Caravaggio's depth of tone without his exaggerated darkness. This is visible in his excellent frescoes of "Aurora" and "Fama," in the Roman Villa Ludovisi. The Aurora is almost identical in conception with Guido's, but totally different in treatment. His most extensive composition is the "Resurrection of St. Petronilla," in the Capitol, Rome; but his most attractive picture is the lovely "Samian Sibyl," in the tribune of the Uffizi, Florence. The Pitti Gallery possesses his "St. Sebastian," and "Raising of Tabitha by

Peter." "Abraham and Hagar," one of his masterpieces, is in the Brera, Milan; while a number of others are the property of the Louvre and of the Dresden Gallery. Bologna has of course reserved some good specimens for her Academy. Guercino lived to reach the age of seventy-six, and died while occupied in painting.

The name of Giovanni Lanfranco, of Parma (1581–1647), may close the catalogue of able Eclectic masters. Those who succeeded him fell into insipidity, affectation, and mannerism, with but few redeeming qualities. Even Lanfranco cannot be regarded as a distinguished artist; yet he possessed a certain boldness and dexterity which pleased his contemporaries. He was fond of executing colossal frescoes, such as the "Glory of Paradise," in the cupola of San Andrea della Vale, Rome. His easel-pictures are of little importance, but his merits were over-estimated at Rome, where he was knighted by Pope Urban VIII.

In the preceding pages we have alluded to Caravaggio in opposition to the Carracci. This fiery, impetuous man, Michael Angelo Amerighi da Caravaggio (1569–1609), so called from his birthplace, stood for many years at the head of the party of the Naturalisti, and ruled for a while the taste of the period, both at Rome and Naples. It is difficult for us to realize what qualities could have recommended him to popularity so great; yet his pictures are boldly strong, and are characterized by dark and wild passion and tragical vulgarity, which threw the multitude under a spell of fascination. The Nature which he studied and painted was coarse, brutal, and low. Its scenes were rough and dreary landscapes, fierce camps, or rude drinking-houses; its heroes assassins, Gypsies,

lawless soldiery, and most profane saints; its method, broad masses of glaring light in juxtaposition with deepest blackness of gloom; a sort of savage poetry of grouping; exceptionally vivid gleams of crimson color, and grandly-flowing draperies. His "Beheading of St. John Baptist," at Malta, and his "Holy Family" of the Borghese Palace, may be taken as illustrations, as may also his "Entombment" at the Vatican, where the Virgin has been likened to the weird mother of a Gypsy chief.

In compositions which pretend to nothing more than striking tableaux from low life he is not so disagreeable. The "Gamblers," at the Sciarra Palace, Rome; the "Fortune-Teller," at the Capitol; a supposed "Medusa-Head," in the Uffizi; the "Lute-Player," at Vienna, and the "Guardsmen" and the "Card-Players," at Dresden, are all forcible productions. But Caravaggio soon abandoned Rome, to seek a more congenial home in Naples, where artists lived like banditti, and treated their rivals to poison and the dagger. The disgraceful cabals of the Neapolitan painters have become a matter of history. Genius could not flourish in such a soil, and none of these passionate partisans deserve a biography except "Lo Spagnoletto," Ribera the Spaniard, who, though Neapolitan by residence, will properly be found with the school of Spain; and his pupil Salvator Rosa, the great landscape-painter of the South, who infused the poetry of his own ardent temperament into his "savage and stormy style," and whose battle and marine pieces are as yet unequaled in Italy.

Salvator's history reads like a romance. Born near Naples, in 1615, his father's early death left him a whole

family to support. He had already begun to paint, but his earnings were totally inadequate to his wants, and he became frightfully poor. At this juncture he attracted the notice of Lanfranco, who was at work upon the dome of San Januarius at Naples, and who advised and assisted him to go to Rome. This first visit to Rome was cut short by illness; but he had advanced in art, and subsequently, returning thither, he conceived the plan of circulating satires against Guido, Domenichino, Guercino, Claude Lorraine, Poussin, Rubens, and Vandyck, all of whom were existing favorites. It was the time of the Carnival, and he went masked through the streets, delivering his verses and witty criticisms, which were received with much applause by the people, and created a sudden demand for his pictures. Thus seizing fame he grew rich, and might have long enjoyed luxury and comfort, but could not resist the temptation of joining the Neapolitan insurrection under Masaniello, with whom he fought till he was obliged to flee for his life. His last years were spent at Rome, where he died of dropsy, in 1673.

His landscapes are wild and grand, with rugged rocks, lonely wastes, gloomy forests, and dens of robbers. We may inspect them at Madrid, in his "St. Jerome in the Desert;" in the Louvre and at Munich and Florence. Fine battle and marine views are in the Pitti and Corsini Palaces, Florence; in the Corsini and Colonna Galleries, Rome, and in the Museums of the Louvre and Berlin. "Mercury and the Woodman," with other unimportant examples, is in London. The figures and portraits of Salvator Rosa were in the same strong, fantastic style. "The Conspiracy of Catiline," in the Pitti, a fierce group in half-length, is thought his masterpiece

"Samuel's Apparition to Saul," in the Louvre, is bold and dark; while the "Man in Armor," in the Pitti, and "Warrior doing Penance," at Vienna, would do credit to any artist.

Luca Giordano (1632–1705), a native of Naples, but court-painter of Spain, is classified with the painters of that country, where he so effectually justified his *sobriquet* of "Fa Presto," or "Make Haste," that he might have served as decorator of the palace of Aladdin.

But few other names of the seventeenth century remain for our consideration. The Madonnas of Sassoferrato which we occasionally meet, especially in Roman galleries, are pretty and tender, and were done by Giovanni Battista Salvi (1605–1685), a pupil of Domenichino, born at Sassoferrato. His Infant Christs are usually asleep on the lap of the Virgin.

The works of Carlo Dolce are much more numerous and popular. He dates from 1616 to 1686, and lived and painted at Florence. His pictures are smoothly and softly finished; very graceful, very beautiful, though sometimes very affected. Too many of them at once are like a surfeit of sugar-candy; but, seen singly, they generally please. The best are the "St. Cecilia," and "Daughter of Herodias," at Dresden; the "Madonna and Child," in the Corsini Palace, Rome; the "Mater Dolorosa;" and the "Magdalene," and "Angel of the Annunciation," in the Uffizi. Many others are in the Pitti; but his "Martyrdom of St. Andrew" in that gallery, one of his ambitious efforts, is weak and exaggerated in expression. His "Poesy" and "Speranza," so common in photographs, have their originals in the Corsini collection, Florence. He seldom designed any thing more than heads, or single figures reaching down to the knees. Poverty never quenched his

MADONNA AND CHILD (*Carlo Dolce*).

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sentimentality, of which significant instances might be quoted, such as his transformation from a bridegroom into a devotee, when, at the hour appointed for his wedding, he failed to appear, and after anxious search was discovered prostrate before a crucifix. His daughter Agnese copied her father's paintings, but possessed little original talent.

Carlo Maratta, or Maratti, "the last of the Romans" (1625–1713), is of the same general type, but was more prosperous in his fortunes, though of less repute in our day. The presidency of the Academy of St. Luke, and many profitable orders, were given him in Rome. Successive popes bestowed on him their patronage, and his Madonnas and Holy Families were eagerly purchased. His master, Andrea Sacchi (1598–1661), is chiefly known by a picture in the Vatican of St. Romualdo "relating a vision to five brother monks all clothed in white;" but Sacchi was proud of his pupil, and procured him a commission for a fresco of "Constantine destroying the Idols," in the baptistery of St. John Lateran. His noblest work is the "Baptism of Christ," in the Roman church of Santa Maria degli Angeli, an altar-piece copied in mosaic for the baptismal chapel of St. Peter's.

Both Maratta and Salvator Rosa are buried in Santa Maria degli Angeli; and the same church contains paintings of "Mary's First Visit to the Temple," by a contemporary artist, Gianfranco Romanelli (1600–1662), also in mosaic, at St. Peter's, and a "Fall of Simon Magus," by Pompeo Battoni, of Lucca (1702–1787), who shares with Raphael Mengs the scanty Italian honors of the eighteenth century. Battoni's other altar-pieces at Rome are inferior to his "Prodigal Son" at Vienna, and to his reclining "Magdalene" in the

Dresden Gallery, which is a fair example of eighteenth-century Magdalenes.

Thus terminates the reign of painting in its ancient home. Modern Italy has not yet conquered fame; but she can well afford to rest upon her old laurels. It will be now our task to trace the progress of culture among the nations of the North.

CHAPTER XI.

EARLY GERMAN AND FLEMISH PAINTING.

THE history of art in Germany develops itself in its earliest growth rather through the medium of architecture than painting. The barbarians of middle Europe, not so soon Christianized as civilized Rome, less sensitive to beauty, and nurtured under colder skies, amid the gloom and grandeur of primeval forests, found their first religious expression in the grave, aspiring lines of Gothic architecture, and in the sculpture necessary to ornament its columns and portals. Artists of the Byzantine period did, it is true, occasionally migrate into Germany, but found it an uncongenial home, and have left very poor remains. A few faded paintings, attributed to their pupils, have been found in the cathedrals of Worms and Bamberg, and doubtless others exist elsewhere, hidden under modern plaster, but they are feeble and insignificant.

Of the MSS. preceding the twelfth century we have already spoken in the chapter on miniature-painting. The Royal Library at Munich contains many which will interest the student. Painting on glass, also, a distinct and beautiful branch of art, was practised in France and Germany in the eleventh, twelfth, and thirteenth centuries, springing, like

sculpture, from the architectural requirements of the Gothic style. Exquisite specimens may still be seen in Cologne and Strasburg and other venerable cathedrals. In such cathedrals fresco-painting was not needed, and therefore not cultivated. Even the altar-pieces were at first of carved wood or stone, gorgeously decorated with color and gilding. Kugle mentions, as among the most ancient examples of painting found in any German church, some stone slabs in the church of St. Ursula, Cologne, covered with figures of the apostles, and marked 1224. But Lübke speaks of still earlier wall-distempers of 1151, in the lower church of Schwarz-Rheindorf, near Bonn, where outline sketches are simply laid in green on a dark-blue ground.

To the Emperor Charles IV., who reigned in 1348, probably belongs the honor of having established in Bohemia the first organized school of German painting. It never attained any particular distinction, having sunk into mediocrity after the death of the emperor, and is mentioned only for its priority in point of time. Its most efficient artist seems to have been an Italian, Thomas of Modena, and its worthiest efforts are the wall-paintings of the palace of Karlstein, near Prague, and of the cathedral of that city. A large mosaic on the outside of the Prague Cathedral, executed by order of Charles IV., representing six of the saints of Bohemia kneeling below our Saviour, is remarkable as being one of the very few relics of mosaic art in Germany.

Of much greater importance was the school of Cologne, in regard to whose origin history has as yet been silent. A romance of the year 1200 has been consulted, in which the writer alludes to the painters of Cologne and Maastricht as

the best in Germnny. This little mention, however, is their only fame; and "Meister Wilhelm," of whom accounts are uncertain, but who, as all agree, appeared about 1358, and was settled at Cologne between 1370 and 1380, is now regarded as the practical founder of the school. There are much *naïveté* and sweetness in these early German works; a childlike tenderness of religious feeling, and delicate finish, with the clear, melting tone of color so natural to spirituality of thought. Not much remains to us of the labors of Meister Wilhelm. Some fragments of his frescoes are dimly visible in the town-hall of the city, and a few panel-pictures, usually Madonnas, exist in Cologne, Munich, and Darmstadt Museums, or in private galleries. One of these, a graceful, dove-eyed, but thoroughly German Virgin, with a sweet-faced Child, is among the late publications of the Arundel Society, and deserves careful examination. His figures are always slender, his female heads pure and refined, his coloring rich, and his conception simple. His pupil Meister Stephan Löchner, or Loethener, born in Constance, but resident at Cologne in 1442, attained a higher celebrity. His masterpiece is the great "Dombild" or Triptych, in the Cologne Cathedral, representing the Adoration of the Magi before an Enthroned Virgin. On the wings are the patrons of the city, St. Gereon and St. Ursula, with their knights and virgins. Albrecht Dürer, in the record of one of his journeys, mentions having paid two silver pennies for a sight of this altar-piece. It is now excellently engraved.

The style of Meister Stephan resembles that of Meister Wilhelm, soft in execution, light in color, and pure in expression, but with shorter and stouter figures. Interesting collec-

tions of his paintings and those of his followers are to be inspected at the Cologne Museum and the Munich Pinakothek. They exhibit the same characteristics, innocent and gentle faces, with long, flowing hair; religious earnestness and mildness; abundant sentiment, but not much vigor; and a great deal of blue and red in the draperies, which are less stiff than is common among antique pictures. This school did not survive beyond the end of the fifteenth century, but merged its individuality into that of the Netherlands. Its expiring genius shone out in an admirable work in eight compartments, representing the "Last Scenes in the Life of Christ." This was formerly ascribed to one Israel von Mekenen, but its unknown author now receives the title of the "Master of the Lyversberg Passion." The picture is preserved in the Museum, together with some portraits from the hand of Bartolomäus Bruyn, the last well-known artist of Cologne.

Nuremberg has also her relics of the infancy of German art, though principally in the departments of sculpture and carving. Some old pictures, however, remain in the city collections and churches, especially the Imhoff altar-piece of the 'Coronation of the Virgin," in St. Lorenz, which Lübke believes dates about 1361. Yet no very authentic notices of the Nuremberg masters have descended to us till the time of Michael Wohlgemuth, the teacher of Albrecht Dürer, of whom we shall hereafter speak.

The popular interest in German painting usually centres in the school of Flanders, of which Hubert and Jan van Eyck are the leaders. Flanders, with its prosperous commercial cities, became, in the fourteenth, fifteenth, and sixteenth centuries, almost as renowned as the Italian provinces.

Its art was stimulated by wealth rather than devotion; for, though individual artists were often deeply pious, no monks put on canvas their saintly ideals or records of mystic visions, but rich churches and burghers gave large commissions for the adornment of their cathedrals and council-rooms; and the trade in pictures became a lucrative branch of business between the Flemish seaports and Italy, France, and Spain. Guilds were formed about 1350, and were liberally patronized. Yet previous to the labors of the Van Eycks our researches are principally confined to the illuminated MSS., of which many rare and beautiful specimens are cherished in French and German libraries. Wall-distempers of the fourteenth century have been discovered at Liége and Ghent, but of their authorship we are ignorant. Some panels in the Museum at Dijon also appear to have originated in the Netherlands, but it is only with the reign of the Dukes of Burgundy that we can accurately trace the rise and development of Flemish painting.

The Van Eyck family, literally a family of painters, had their birthplace in the small town of Maaseyck in the Limburg province. Two brothers and a sister, Margaret, devoted themselves to art. Hubert was born about 1366, and was John's senior by more than twenty years. We cannot tell how or where they were educated. Their early pictures are lost, and their early history is involved in obscurity. In 1412 Hubert is reported to have joined the Guild of St. Luke at Ghent. He died in that city in 1426, and is buried in the church of St. Bavon, with this epitaph:

"Take warning from me, ye who walk over me I was as you are, but am now buried beneath you. Thus it appears

that neither art nor medicine availed me. Art, honor, wisdom, power, affluence, are spared not when death comes.

"I was called Hubert van Eyck; I am now food for worms. Formerly known and highly honored in painting, this all was shortly turned to nothing.

"It was in the year of our Lord 1426, on the 18th day of September, that I rendered up my soul to God in suffering. Pray God for me, ye who love art, that I may attain to his sight. Flee sin; turn to the best; for ye must follow me at last."

At this distance of time we cannot point out any pictures that may with positive reliability be ascribed to Hubert, excepting a part of the famous "Adoration of the Lamb." Old panels in Continental galleries are sometimes attributed to him, such as the "St. Jerome and the Lion" at Naples, but on no sufficient authority. He was, however, the instructor of his brother John, and should share with him the credit of the great invention of oil-painting which will always hand down the name of Van Eyck to posterity. This invention was not merely mixing colors with oil, for that had before been done on different occasions and in different places, but also the mingling of oil and resin so as to produce a colorless varnish, which would dry without exposure to the sun. Vasari relates the experiences which led to John van Eyck's discovery: "Now it happened after a time that after having given extreme labor to the completion of a certain picture, and with great diligence brought it to a successful issue, he gave it the varnish, and set it to dry in the sun, as is the custom. But, whether because the heat was too violent, or that the wood was badly joined and insufficiently seasoned, the

picture gave way at the joinings, opening in a very deplorable manner. Therefore, Giovanni, perceiving the mischief done, determined to proceed in such a manner that the same thing should never again injure his work; and, as he was no less embarrassed by his varnishes than by the process of tempera-painting, he turned his thoughts to the discovery of some sort of varnish that would dry in the shadow, to the end that he need not expose his pictures to the sun. Accordingly, after having made many experiments on substances pure and mixed, he finally discovered that linseed-oil and oil of nuts dried more readily than any others of all that he had tried. Having boiled these oils, therefore, with other mixtures, he thus obtained the varnish which he, or rather all the painters of the world, had so long desired. He made experiments with many other substances, but finally decided that mixing the colors with these oils gave a degree of firmness to the work, which not only secured it against all injury from water when once dried, but also imparted so much life to the colors that they exhibited a sufficient lustre in themselves without the aid of varnish; and what appeared to him more extraordinary than all besides was, that the colors thus treated were much more easily blent and united than when in tempera."

After the death of his brother, John appears to have removed to Bruges, where Philip the Good, Duke of Burgundy and Count of Flanders, held his court. He entered Philip's service, and in 1428 was sent with the royal embassy to Portugal, to paint the portrait of Isabel, Philip's destined wife. The duke was satisfied with both picture and bride, and always continued his princely favors to the painter, even con-

descending, some years later, to stand godfather to his infant daughter. John died at Bruges, in 1440 or 1441, and was buried in the church of St. Donat, where yearly masses were celebrated for the repose of his soul during more than three centuries afterward.

In his style of painting John or Jan van Eyck combined all the best qualities ever possessed by the Flemish school. With deep religious feeling he united the most exact realism. The faces, scenes, architecture, and familiar surroundings of his own time are everywhere introduced into his works; yet always with dignity and harmony. His draperies are ornate; his colors are most rich and glowing, having endured in perfect freshness for four hundred years; his perspective is above all praise; and he may really be called the father of landscape-painting, excelling equally in foregrounds and distances. His finish is so careful and brilliant as to resemble enamel, and the favorite motto which marks his pictures is the modest "*Als ikh kan*," "As I can."

His masterpiece is the "Adoration of the Lamb"—a splendid altar-piece, painted on twelve panels, for one of the chapels of the cathedral of Ghent, by order of Jodocus Vydt, an old and wealthy citizen. It was commenced by Hubert, though only the upper part is thought to be from his hand. Six years after his death it was completed by John. On the frame is inscribed, in Latin, "Hubert of Eyck, whom no one surpassed, began it. John, the second brother, with art perfected it, at the prayer of Jodocus Vydt. This verse invites you to contemplate what was done on the 6th of May, 1432."

The excellent description here subjoined is from Crowe and Cavalcaselle; and I quote it, partly for its beauty and

accuracy, partly because everybody should be familiar with this gem of Northern painting, but more especially because the picture has been chromo-lithographed, and may therefore be easily studied at leisure by all who wish to acquaint themselves with Flemish art:

"In the centre of this altar-piece, and on a panel which overtops all the others, the noble and dignified figure of Christ sits enthroned in the prime of manhood, with a short black beard, a broad forehead, and black eyes. He holds in his left hand a sceptre of splendid workmanship, and with two fingers of his right he gives his blessing to the world. The gorgeous red mantle which completely enshrouds his form is fastened at the breast by a large, jeweled brooch. The feet rest on a golden pedestal, carpeted with black; and on the dark ground, which is cut into perspective squares by lines of gold, lies a richly-jeweled, open-worked crown, emblematic of martyrdom. On the right of Christ the Virgin sits, in her traditional robe of blue; her long fair hair, bound to the forehead by a diadem, flowing in waves down her shoulders. With most graceful hands she holds a book, and pensively looks, with a placid and untroubled eye, into space. On the left of the Saviour St. John the Baptist rests, long-haired and bearded, austere in expression, splendid in form, and covered with a broad, flowing green drapery. At his right St. Cecilia, in a black brocade, plays on an oaken organ, supported by three or four angels with viols and harps. On the left of the Virgin a similar but less beautiful group of singing choristers stand in front of an oaken desk, the foremost of them dressed in rich and heavy red brocade.

"On the right of St. Cecilia once stood the naked figure

of Eve, now removed to the Brussels Museum; while counterpart to Eve, and on the left side of the picture, was Adam, equally remarkable for correctness of proportion and natural realism.

"Christ, by his position, presides over the sacrifice of the Lamb, as represented in the lower panels of the shrine. The scene of the sacrifice is laid in a landscape formed of green hills, receding in varied and pleasing lines from the foreground to the extreme distance. A Flemish city, meant, no doubt, to represent Jerusalem, is visible chiefly in the background to the right; but churches and monasteries, built in the style of the early edifices of the Netherlands and Rhine country, boldly raise their domes and towers above every part of the horizon, and are sharply defined on a sky of pale gray, gradually merging into a deeper hue.

"In the very centre of the picture a square altar is hung with red damask, and covered with a white cloth. Here stands a lamb from whose breast a stream of blood issues into a crystal glass. Angels kneel round the altar, many of them praying with joined hands, others holding aloft the emblems of the passion, two in front waving censers. From a slight depression of the ground to the right, a little behind the altar, a numerous band of female saints is issuing, all in rich and varied costumes, fair hair floating over their shoulders, and palms in their hands; foremost may be noted St. Barbara with the tower, and St. Agnes. From a similar opening on the left, popes, cardinals, bishops, monks, and minor clergy advance, some holding crosiers and crosses, others palms. In the centre near the base of the picture a small, octagonal fountain of stone projects a stream into a rill whose

pebbly bottom is seen through the pellucid water. Two distinct groups are in adoration on each side of the fountain.

"The faithful, who have thus reached the scene of the sacrifice, are surrounded by a perfect wilderness of flowering shrubs, lilies, and other beautiful plants, and remain in quiet contemplation of the Lamb. Numerous worshipers besides are represented on the wings of the triptych. On the right side of the altar-piece we see a noble band of ascetics, dressed in frock and cowl, with staves and rosaries, moving round the base of a rocky bank. Two female saints, one of them the Magdalene, bring up the rear. In the next panel to the right, and in a similar landscape, St. Christopher, pole in hand, overtops the host of his companions, pilgrims with grim and solemn faces.

"On the left is a band of crusaders. In the rear of them, and in the last panel to the left, Hubert van Eyck, with long brown hair, in a dark cap, the fur peak of which is turned up, ambles forward on a white pony. He is dressed in blue velvet, lined with gray fur; his saddle has long, green housings. In the same line with him two riders are mounted on sorrel nags, and next them again a man in a black turban and dark-brown dress trimmed with fur, whom historians agree in calling John van Eyck. The two groups proceed along a sandy path, on each side of which the view extends to a rich landscape, with towns and churches in the distance on one hand, and a beautiful vista of blue and snow mountains on the other. White, fleecy clouds float in the sky. There is not to be found in the whole Flemish school a single panel in which human figures are grouped, designed, or painted, with so much perfection as in this of the Mystic

Lamb. Nor is it possible to find a more complete or better distributed composition, more natural attitudes, or more dignified expression.

"The altar-piece, when closed, has not the absorbing interest of its principal scenes when open. It is subdivided first into two parts, in the upper portion of which is the Annunciation; in the lower the portraits of Jodocus Vydt and his wife, and imitated statues of St. John the Baptist and St. John the Evangelist. In the semicircular projection of the upper central panel are the Sibyls, while half-figures of Zachariah and Micah are placed in the semicircles above the annunciate Angel and Virgin."

The original "wings" of the painting, with the exception of "Adam" and "Eve," have been carried to the Berlin Museum, where there is also an admirable old copy of the central part of the piece.

Among the remaining works of John van Eyck is a remarkable altar-piece, still at Madrid, called the "Fount of Salvation," or "Triumph of Christianity"—strongly resembling the Ghent "Adoration." The Academy at Bruges possesses, however, more accessible specimens, as does also the National Gallery, London, where a "Turbaned Portrait," and "Jean Arnolfini and Wife, with Joined Hands," are particularly valuable. The single picture owned by the Louvre, a "Coronation of the Virgin," or, as it is most commonly called, "The Virgin and Donor," is elaborately beautiful, and no one can fail to notice the wonderful detail of its figures, and the perfect perspective of its background, terminating in a far-off line of snow-mountains. Dresden has a small triptych "Madonna and Child," so exquisite in finish that it might be

scrutinized with a microscope, and treasured like a miniature. Six others are catalogued as Van Eycks in the royal collection at Munich, but their genuineness has been questioned. The Hermitage at St. Petersburg has secured an "Annunciation," while Berlin has a "Head of Christ," and panels of the Ghent altar-piece.

Of the life of Margaret van Eyck little is definitely known. It is said that her passion for art was so sincere that she always lived unmarried; but her handiwork has almost entirely passed into oblivion. A "Madonna and Child" is ascribed to her in the Gallery at London, and a "Repose in Egypt" in the Museum at Antwerp. She also seems to have been successful as a miniaturist. The name of a third brother, Lambert, has lately been discovered in the family records, but tradition tells us nothing of his history, except that he was probably a painter, and may have assisted his brother, or copied his works.

As might be anticipated, not only from their individual abilities, but from the great enthusiasm everywhere aroused by the discovery and practice of oil-painting, the Van Eyck studios were crowded with pupils. These Flemish artists, in their different degrees of excellence, shared the same spirit. All were religious, earnest, and rather melancholy in feeling —but none had overcome a certain rigidity of movement and uniformity of expression. Their saints are Dutch in placidity, or Dutch in gloom. Their Infant Saviours are large-headed and meagre; their Virgins may be lacking in beauty, but are always finely dressed; their angels shine in purple raiment and peacocks' wings; and their main idea of the glory of God is invariably associated with gold and gorgeous-

ness, and glittering array—contrasted strangely with the perfectly natural, realistic, and incongruous details painted with unflinching fidelity from every-day life. Justus of Ghent, Hugo van der Goes, Petrus Christus, and Gerard van der Meire, may be mentioned as among John van Eyck's followers; but his best-known and most able successor was undoubtedly Roger van der Weyden, often spoken of as Roger of Bruges.

Much confusion has existed among writers in their accounts of this artist, who was once reckoned among the pupils of Van Eyck. Later authorities have asserted that the development of his genius owed little to the influence of that master, as he was born in 1400, at Tournai, in the west of Flanders, and educated in the same city. His reputation soon became extended, and in 1436 he was appointed painter in ordinary to the city of Brussels. The contrast of his style may be thus noticed: "The Van Eycks illustrate the splendor of the Church militant, or they fondly depict the joys of the Virgin, the smiles of the Infant Christ, or the serene pensiveness of saints. Van der Weyden likes to dwell on the sombre aspects of sacred history; he prefers the pages in which we read of the agony and pains of the Saviour and the martyrs." This grave and austere treatment he preserved even after a journey to Italy, where he was received with much consideration, and where he has left some few pictures in his usual realistic manner, especially a little panel in the Uffizi, representing his favorite subject, called by the Flemings "*ung Dieu de pitié*," and by the Italians a Pietà. Some critics suppose that it was he, and not Antonella da Messina, who introduced oil-painting into Venice, but this is unlikely.

In the hospital at Beaume, in Burgundy, may still be seen Van der Weyden's most important work, dating about 1447, an altar-piece of the "Last Judgment," the largest production of the early Flemish school. Smaller triptychs are preserved in the Berlin Museum, in heavy architectural frames, especially one of the "Nativity," known as the "Middleburg Altar-piece." Some examples are in the Louvre. A "St. Luke painting the Virgin," and an "Adoration of the Kings," are found in the Munich Gallery, while at the Staedel Museum, Frankfort, is a "Madonna and Child," where two of the attending saints are portraits of the children of the Florentine Duke Cosmo de Medici, at whose order it was painted.

Van der Weyden died at Brussels, June 16, 1464. He was buried "under a blue stone," before the altar of St. Catharine, in the church of St. Gudule.

The name of another Roger van der Weyden, termed the younger, is frequently met with in chronicles and catalogues; but it is now inferred that the pictures so attributed are not the work of any one person in particular, but may be assigned to various obscure artists of that period.

In the latter half of the fifteenth century also flourished the weird Jerome Bosch, who reveled in depicting ghosts, incantation scenes, and the infernal regions. Many of his fantastic compositions were purchased in Spain.

A pupil of the elder Van der Weyden, Hans Memling, sometimes erroneously written Hemling, divides with Van Eyck the laurels of Flemish art. More poetic, though less powerful, than the early master, he has left behind a greater number of works. The city of Bruges, near which he was probably born, about the year 1425, has many romantic sto-

ries to tell of his career; but, as nearly as one can ascertain the facts, it seems that he was a simple citizen who, in the intervals of much traveling, resided at that place in a house whose site has recently been discovered; and eventually died, in 1495.

In his youth he was a miniaturist, and worked with infinite skill upon the pages of the Grimani Breviary, now splendidly preserved in the Library of St. Mark, Venice. Of more general interest, however, are his two early works of the "Seven Joys" and the "Seven Griefs of Mary," at Munich and Turin. The "Seven Joys" is an originally-managed picture, but at first sight so confused and so crowded as to need a close examination in order to appreciate its perfection of detail. "The scene is an immense bird's-eye landscape, extending over city, sea, and mountain, embracing Egypt, Bethlehem, Jerusalem, Emmaus, Nazareth, the Sea of Galilee, and Chaldea, in glorious disdain of geography; and traversed in every direction by innumerable winding roads, wiling the eye onward, and enhancing the idea of illimitable distance. The whole of this vast space is filled with detached groups of small figures representing the successive incidents of happiness in the life of the Virgin."

But it is at Bruges that we meet Memling in his glory. All travelers to that ancient city are proudly conducted to the Hospital of St. John, adorned by his masterpieces. The possession of these by such an institution is accounted for by the legend that he came to Bruges, a wounded soldier in 1477, after the battle of Nancy, was nursed in the Johannis Hospital, and there remained some time, presenting these treasures, after his recovery, as a tribute of his gratitude It

ST. VERONICA (*Memling*).

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is a story which does credit both to the good brothers and to Memling himself, but it is unfortunately thought to be without foundation. The works, however, are indisputably there; and none can refuse admiration. The most celebrated is the "Shrine of St. Ursula," a gilded chest, only four feet long, shaped like a Gothic chapel, and covered all over the lid and sides with wonderful paintings scarcely larger than miniatures, but more exquisite than any miniature in the beauty and precision of their finish. They illustrate the popular legend of St. Ursula, the Princess of Brittany, who, with eleven thousand virgins, made a pilgrimage to Rome, received the blessing of the pope, and, on their return to Germany, were martyred by the Huns, just outside the gates of Cologne. On one of the ends of the reliquary stands the Madonna, on the other St. Ursula with her maidens under her mantle; while the six compartments of the side depict the departure of the company, the landing at Basle, the arrival in Rome, the journey home, the beginning of the martyrdom, and the death of the saint. These little compartments not only contain about two hundred figures, but also very faithful views of the churches of Cologne and of Rhine scenery. The shrine is said to have been completed in 1486.

Equally lovely is the "Marriage of Saint Catharine," another gem of the hospital. The Virgin and Child, with hovering angels, are enthroned in the centre; St. Catharine and St. Barbara below. Minute landscape occupies the background. On one hand is represented the death of St. John Baptist, and on the other the vision of St. John the Evangelist, with all the solemn scenery of the Apocalypse; the whole in a triptych not more than half life-size.

Still more of Memling's pictures are shown in this same building; the next most attractive being an altar-piece of the "Adoration of the Magi," and the "Sibyl Zambeth." In the Bruges Academy is a fine "Baptism of Christ." At Munich, not only the "Seven Joys," but "St. John Baptist," "St. Christopher," and an "Adoration of the Kings," continue his renown. The Louvre has a "Madonna and Donors;" London a "Madonna and Saints;" while Florence, Vienna, Berlin, and most Continental museums, have added his name to their collections. His largest works are the "Last Judgment," of the Dantzic Cathedral, the most majestic example of the Flemish treatment of this subject; and an altar-piece of the "Passion," in a chapel of the cathedral of Lübeck, which unfolds, "in about twenty groups dispersed through an immense landscape, the whole history of the Passion and the Forty Days, from the Agony in the Garden to the Ascension."

Memling's superiority lies in the infusion of the poetry of his own nature into the accurate realism which marked the art of Flanders. This it is which gives the charm to his marvelous finish, and blends the grace of the ideal with the details of the real. Schlegel writes of him: "He has all the pathos and German feeling of Dürer, without his caricature or other peculiarities. In spiritual beauty and devotional feeling, as well as in clearness of meaning, he exceeds all painters of the school, and can only be placed on a level with Van Eyck." Viardot speaks even more enthusiastically of his "pictures of sacred history, conceived in the highest style of Fra Angelico, and painted in the finest execution of Gerard Dow." If we cannot quite agree in the justice of this

comparison with Fra Angelico, we at least need not fear of giving too high praise to his technical execution. The delicacy of his touch has never been surpassed; his colors are bright and soft, his landscapes glowing, his draperies elegant, and his female faces innocently tender and winning, though of course adhering to the Teutonic type, with broad, uncovered foreheads, faintly-marked eyebrows, drooping lids, and long, golden hair.

No subsequent master has been able to approach his genius; and from the time of Memling till that of Rubens Flemish painting furnished no shining lights. The fame of Raphael and his colleagues led many lesser artists to journey into Italy, where they attempted to combine Italian sentiment with the manner of the Netherlands. The result was disastrous to both styles.

Jan Gossaert, or Mabuse, so named from Mauberge, his native place, was the first to inaugurate such a movement. He prided himself upon having two methods, in one of which he imitated Memling, in the other Michael Angelo. In his youth he worked with true Flemish industry; and as he possessed excellent natural abilities, and was a good colorist, he gave promise of a prosperous career. It was long supposed that he visited England previous to his residence in Italy, as there existed at Hampton Court a fine picture called the "Children of Henry VII.;" but it has been discovered that they are in reality the children of the King of Denmark, and that Mabuse was probably not in England at all. Be that as it may, he certainly went to Rome about 1513, and became devoted to the nude and the allegorical. Neither did the tour improve his morals, for he obtained upon his return the

reputation of a spendthrift and a debauchee, and after an improvident life died at Antwerp in 1532.

A number of his paintings, together with fine portraits, are found in London, Paris, Brussels, Berlin, Munich, and Antwerp. The more Flemish specimens are at Antwerp, especially "The Maries coming from the Tomb of Christ;" while his Italian method is seen to best advantage in his "Danaë in the Golden Shower," at Munich. When one reads that, in his classical efforts, he endeavored to unite the muscles of Michael Angelo with the smile of Leonardo da Vinci, one is certainly prepared for most singular effects.

Bernard van Orley and Michael Coxie were of the same period and the same stamp; Flemish by birth, but more or less Italianized in style, and with few remains to mark their memory. Coxie traveled to Spain, where his services were much valued. In Germany he is best known as the author of the Berlin copy of Van Eyck's "Adoration of the Lamb."

The rapidly degenerating school of Flanders had, however, before the death of Mabuse, been linked to that of Antwerp by the genius of Quintin Messys or Matsys, born in Louvain, about 1460. According to some writers, he was a pupil of Van der Weyden, from whom he learned the manner of the Van Eycks, afterward greatly modified by his own originality. But love proved a better master than Van der Weyden. Tradition records that he was brought up a blacksmith, but became deeply attached to a daughter of Franz Floris, a painter of Antwerp, who was very popular in his own day, but whose fame did not "survive the century." The young lady objected to her admirer's profession, and he at once exchanged the hammer for the brush; soon achiev-

ing a success which won his bride, and threw his father-in-law into the shade. A Latin inscription to his memory in the Cathedral of Antwerp still tells us that

"'Twas love connubial taught the smith to paint."

Antwerp knew how to honor such talent, and has retained some of his finest works, particularly his altar-piece of the "Entombment," now hanging in the gallery of that city. But the talent was poorly paid, for he received only one hundred and twenty-five dollars for this large and very powerful picture. A Virgin and "Salvator Mundi" are in London; several others in Munich; a "Banker and his Wife" in the Louvre; while half-length figures of the "Virgin and Child" are found in several museums.

His reputation in our present generation mainly rests on his often-repeated subject of "The Misers." One of these is at Windsor Castle. It represents two men seated at a table: "One, who counts his gold and sets down the sum in his note-book, appears to be a merchant; the other, who familiarly lays his hand on his shoulder, and looks with malicious pleasure toward the spectator, seems to have just succeeded in outwitting him." The surrounding furniture, the inkstand on the table, and the parrot perched above, are finished with scrupulous fidelity and masterly skill.

Quintin Matsys died in 1530, leaving a large family. Some of his sons were painters and copyists, but none attained to any excellence

CHAPTER XII.

GERMAN PAINTING IN THE FIFTEENTH AND SIXTEENTH CENTURIES.

TURNING from Flanders to Upper and Western Germany, we discover that the awakening to a sense of beauty or power, which is a nation's first basis of art, was later and more gradual in the remoter cities of the North than in the fertile Netherlands. Rumors of the artists of Cologne and Bruges had penetrated into the provinces, but no hearty response was given till the genius of Albrecht Dürer developed, at the close of the fifteenth century, an entirely distinct school of German painting. A few of his predecessors had indeed displayed some of his own characteristics at a little earlier date; but they are forgotten, and his fame survives. Martin Schongauer anticipated him as an engraver, while Michael Wohlgemuth was his instructor as a painter.

Schongauer, or Martin Schön, born about 1450, and dying in 1488, was a native of Colmar, in Franconia. His earliest work, a "Death of the Virgin," is in the National Gallery, London; his best is an altar-piece at Colmar, of the "Virgin and Child seated beneath a Rose-hedge." Some of his pictures are also at Munich and Vienna, especially a "Crucifixion," where blue angels hover in sorrow round the cross

He has, too, a figure of "St. Agnes with her Lamb," which is unusually beautiful; but it is to his prints we must look for the clearest evidence of his talents. These were celebrated, and gained for him the epithet of "*Schön*," or "beautiful," an adjective by no means applicable to his personal appearance, as his portrait at Munich proves that he was far from handsome. Yet even the Italians called him "*Bel Martino*." His engravings were imported into Italy, and a "Temptation of St. Anthony," treated in the same style as Teniers's subsequent paintings, had the honor of being admired and copied by Michael Angelo in his youth. A collection of these engravings may be found in the British Museum.

The school of Nuremberg, or Nürnberg, now comes prominently forward. Sculpture had long flourished in this quaint city, and the noble carvings and statues of its churches and monuments are still the delight of travelers; but painting had advanced with much less rapidity, being comparatively neglected, and partaking more or less of the stiffness and sharpness of wooden or stone figures. Michael Wohlgemuth, born about 1434, became the most important artist of the period, and has been correctly said to stand in the same relation to Albrecht Dürer as Perugino to Raphael. Yet the realistic spirit of Germany, joined to the fantastic element so blended with its art and poetry that it almost seems a love of weirdness and ugliness for its own sake, effectually distinguishes both teacher and pupil from the great masters of Italy. There is no more real resemblance between Dürer and Raphael than between a ballad of Bürger and a sonnet of Petrarch, while one would smile indeed to contrast the altar-pieces of Perugino and Wohlgemuth. In fact, the altar-

pieces of the latter are little calculated to raise the spectator's enthusiasm, though it is now charitably supposed that the worst of them were executed by his numerous apprentices, and that the best, which exhibit some beautiful and well-colored heads, with an occasionally tender type of female sainthood, are all that can be positively attributed to his own hand. Among these, the large picture in many compartments, representing the "Life and Death of Christ," painted for the high-altar of St. Mary's Church, Zwickau, is regarded as his masterpiece; though some prefer the "St. Jerome," at Vienna. Several more are in the Pinakothek, Munich, and in the churches of Nuremberg and Zwickau. When Wohlgemuth had reached the age of eighty-three, Dürer painted his portrait, now in the Munich Gallery—"a pale and worn, but noble, artist-like head, very German, with strong under jaw, Roman nose, and keen gray eye full of unquenched fire, a delicate ear, half hid under the tight black cap; every vein and wrinkle is given, yet with a freedom and ease that admit of nothing painful or disagreeable."

Albrecht or Albert Dürer, born in 1471, was the son of a goldsmith of Nuremberg, in whose large family of nineteen children Albrecht appears as the only genius. Apprenticed at first to his father's trade, the bent of his genius was so decided that he was transferred to the tuition of Michael Wohlgemuth, and, after three years' study, started out in 1490 upon the delightful *Wanderjahre*, or wandering years of travel, so congenial to every young German heart. No account of these years can be discovered, but they were doubtless far more of an education than the limited influences of a Nuremberg studio. Returning in 1494, he married in a few

months the pretty but shrewish and miserly Agnes Frey, who proved a Northern Xantippe, and embittered all his days with her temper and her tongue. The match was made by the respective fathers, but speaks little for the sagacity of the artist's family. Dürer was eminently uncomfortable during his wedded life, and certainly not from his own faults, for all contemporaries grow eloquent in praise of his virtues. He was, we are told, a man of stately figure and gentle bearing, of melodious voice, dignified address, and cordial benignity. Yet his wife never appreciated the matrimonial prize which had fallen to her share, even though he paid her the compliment of occasionally painting her face in his pictures, and left her at his death a sum of several thousand florins.

For ten years after his marriage, Dürer remained at Nuremberg, developing with peculiar originality the qualities which make him the representative German painter. Nothing in his surroundings was calculated to kindle the fire of genius. It was fed from his own spirit, and burned with steady yet increasing brightness. His earliest known works are the portraits of himself and of his father, in Madrid, Florence, and also at Munich. These were painted between 1497 and 1500. His own likeness is very interesting. He looks like a Christian knight as he stands, in half-length, at a window, in a pointed cap and brown mantle, his hair falling in long ringlets around a grave and noble face. A few other portraits were, soon after, executed, marked either with his name or the monogram of a small D in a large A; as well as a series of remarkable woodcuts of the Apocalypse; but his labors were happily interrupted by a journey to the north of Italy in 1505, where, judging from his letters, he must have

found the most unclouded enjoyment, heightened by warm appreciation and friendship. The visit of Albrecht Dürer to the Venetian studio of Gian Bellini is a subject picturesquely rendered by artists of more modern date. The charm of his person as well as of his talents strongly attracted the susceptible Italians, and their admiration of his engravings and pictures was all the more grateful to him because contrasted with the apathy or measured praise of his fellow-citizens. He writes to Pirkheimer: "Here I am a gentleman, while at home I am only a parasite. Oh, how I shall freeze after this sunshine!" But the friendships then formed continued a source of pleasure to the close of his life. The painters of Venice always held him in remembrance, and even Raphael afterward exchanged portraits and drawings with him in token of his regard.

Yet the influences of Italian art, deeply as they must have stirred a temperament like Dürer's, led him to no imitation of a foreign style. To the classic school he never showed the least inclination. Even his pictures now in Italy, most of which were painted during his residence in Venice, or a year or two afterward, are full of strong individuality. Indeed, the "Christ among the Doctors," in the Barberini Palace, Rome, is disagreeably German, with its realistic, repulsive Pharisees and full-faced Saviour whose eyes look out from a true Teutonic profusion of hair. He is said to have executed it in five days. The "Adoration of the Magi," in the tribune of the Uffizi, Florence, is much more pleasing, brilliant in color, and carefully finished. The picture of the "Feast of Roses," hanging in the monastery of Strahof, Prague, was painted by him in Venice at this time, at the

order of a German guild. It is about four feet high, and represents the Emperor Maximilian, a pope, and several saints and merchants, kneeling before the Virgin and Child, and crowned by them with rose-garlands, while an angel underneath is playing on the lute. To the same epoch belongs the very small but very exquisite "Crucifixion" of the Dresden Gallery.

The end of the year 1506 brought Dürer home with renewed energy for his labors. His style now began to display matured vigor and intensity, rich in ideas, often profound or grotesque in expression, and poetic with a poetry that lay deep at the root of thought, and did not waste itself in little graces of manner. Realistic, and even ugly in details, sublime in invention, beautiful in pathos, yet full of sins against good taste, "he links together the holiest and the homeliest images, the loftiest and the most ludicrous, with an unfettered fearlessness, an unconscious simplicity which disarms criticism." We shall apprehend the truth of this as we proceed to study his pictures.

Two which have been preserved at Vienna are very characteristic. The earliest portrays, on a panel not more than three feet long, the "Martyrdom of Ten Thousand Saints at Alexandria under Adrian." The coloring is dark yet glowing, the finish of miniature fineness, and the draperies easy and unbroken. In the centre of the composition are painted Dürer and his friend Pirkheimer, robed in black and clasping a little flag. The second picture is called "The Trinity," and is generally considered the artist's masterpiece. It was designed for one of the churches of Nuremberg. "God the Father, seated on a rainbow, is holding forth the

Son crucified, while the dove hovers over them; angels float above, carrying the instruments of the Passion; the host of saints and martyrs attend to the right and left; and below are assembled a countless company of the doctors, bishops, and pillars of the Church. The female heads are very German, but the male saints are often singularly noble; still a few occur of very extraordinary aspect, describable only by the epithet 'queer,' if not positive caricatures. The whole of this vast scene is laid in the sky; a landscape appears below, with the figure of Albrecht Dürer himself, holding a tablet with an inscription." The Vienna Gallery contains other pictures and portraits, while at Frankfort-on-the-Main is an excellent copy of one of his finest works, a "Coronation of the Virgin," painted in 1509 for the Frankfort merchant, Jacob Heller, but unfortunately burned two centuries ago. This has, however, been engraved and photographed, and we must smile to see the ponderous German proportions of the Madonna and Child, to say nothing of the weight of the uplifted crown.

Seventeen pictures, principally portraits, ascribed to him at Munich, exhibit great variety of power. But most striking and admirable of all are two panels, depicting, in life-size, St. John and St. Peter, St. Paul and St. Mark, as "The Four Pillars of the Church." These grand figures, so different yet so expressive, are usually termed "The Four Temperaments." They are his last and most thoughtful work, and are equally remarkable for sublimity and simplicity. He gave them to his native city, but the municipal authorities afterward presented them to the Elector Maximilian, retaining only copies in the town-hall of Nuremberg.

Famous as a painter, Albrecht Dürer was no less great as an engraver. He was also an architect, sculptor, and writer not only upon artistic but scientific subjects—geometry, fortifications, and proportion. Nowhere are his poetic ideas so freely yet so singularly rendered as in the woodcuts and engravings which he and his immediate predecessors and followers introduced into Germany. The "Apocalypse," which we have already mentioned as completed before his journey to Venice, was succeeded in 1511 by the series of the "Life of the Virgin," and the "Greater" and "Lesser Passion of Christ." These are familiar to all, the "Passion of Christ" being still published among our modern gift-books. His conception of the Saviour is often powerfully repulsive, yet most weird, pathetic, and wonderful. One strange and touching piece represents him as the "Man of Sorrows," seated all alone, with his thorn-crowned head bowed upon his hands, and the nail-prints in his feet; in another he sinks upon his knee beneath the weight of the cross.

In 1513–1514 appeared his celebrated engravings of "The Knight, the Devil, and Death," and "Melancolia." Well may Charles Blanc say of these: "They are impregnated by the most misty spiritualism, and at the same time characterized by a patient and minute execution brought to the very highest finish." Fouqué's "Sintram" is founded upon the first of these pictures; and I would recommend the perusal of its closing chapters to all who would truly wish to enter into the spirit of the artist. The print itself represents a solitary knight riding through a dark and skull-strewed valley. Death rises up beside him on a lame horse, with hour-glass and passing-bell; and a hideous devil comes behind, with

frightful, boar-like face, and sickle-shaped weapon; but still he rides on to victory, "without fear and without reproach." "Let death and the devil attack me," says the knight, "I will conquer both the devil and death."

The "Melancolia" is quite as remarkable, though not so generally interesting. "A grand, winged woman sits absorbed in sorrowful thought, while surrounded by all the appliances of philosophy, science, art, mechanics, all the discoveries made before and in Albrecht Dürer's day, in the book, the chart, the lever, the crystal, the crucible, the plane, the hammer. The intention of this picture has been disputed, but the best explanation of it is that which regards the woman as pondering on the humanly unsolved and insoluble mystery of the sin and trouble of life." We can almost fancy we hear her saying: "In much wisdom is much grief; and he that increaseth knowledge increaseth sorrow."

It was impossible that such works as these should be given to the world without exciting, even in his own time, an intense admiration for the genius of the author. Dürer's reputation soon widened, and he received many flattering offers to settle himself in other countries or provinces, all of which he declined. In 1520, however, we find him on a visit to the Netherlands, in company with his wife; everywhere received with the highest applause and esteem, and justly honored among all ranks, from the Emperor Charles V. to the humblest burghers of Flanders. His own journal of this time has been translated into English by Mrs. Heaton, in her "Life of Albrecht Dürer." A story is current of his interview with the Emperor Maximilian and one of his courtiers, during which the courtier declined to demean himself to hold

a step-ladder for the artist, and was reproved by the monarch, with the remark that the king could at any time make a nobleman, but that only God could make such a painter. The greatest minds in Germany were drawn to him by natural congeniality. Living amid the early struggles of the Reformation, he was the friend of Luther, of Melanchthon, and of Erasmus; and, though it does not appear that he openly professed their doctrines, yet it is evident that he was profoundly affected by the agitating questions of the day, and in entire sympathy with all that was pure, elevated, and true. Kugler calls his last painting of the "Four Pillars of the Church" the "first complete work of art produced by Protestantism." But though we cannot positively infer that any directly Protestant teaching was intended, yet it is certain that the inscriptions on these pictures, selected by Dürer himself, were such as not to be agreeable to a Roman Catholic prince, and were consequently cut off before the removal of the panels to Munich.

As Nuremberg was Dürer's birthplace, so it is also his memorial and his tomb. After a successful, yet not a happy life, he died in his native city, in the year 1528. Sensitive and inclined to melancholy in temperament, his unfortunate domestic surroundings were a weight upon his spirit; neither was there about him that atmosphere of friendly appreciation which a gifted heart must always crave. Pecuniary injustice, too, was sometimes added to the burden, for he speaks of his circumstances as "lamentable and shameful," and alludes to the insufficient compensation he received for his home labors. Could his talents have expanded under the generous patronage of a Medici family, or a Pope Leo, his career would

doubtless have been more brilliant and prosperous, yet his individual works could scarcely have been more powerful. No traveler can wander through the streets and churches of gray old Nuremberg without echoing the words of Longfellow:

> "Here, when art was still religion, with a simple, reverent heart,
> Lived and labored Albrecht Dürer, the evangelist of art;
>
> "Hence in silence and in sorrow, toiling still with busy hand,
> Like an emigrant he wandered, seeking for the better land.
>
> "*Emigravit* is the inscription on the tombstone where he lies;
> Dead he is not, but departed, for the artist never dies."

None of Dürer's scholars achieved any celebrity. The most renowned was Albert Altdorfer, who, without the strength of his master, had yet a romantic and poetic temperament, taste in conception, and tolerably effective execution. His most able pictures are at Munich, especially the "Victory of Alexander the Great over Darius." This was much admired by Napoleon I. It had been removed from Bavaria to Paris, and the emperor ordered it to be taken to the palace of St. Cloud and hung in his bath-room. Other works by Altdorfer are exhibited at Vienna, Berlin, and Nuremberg; one of the best being the "Recovery of the Body of St. Quirinus," in the St. Maurice Chapel, Nuremberg, where a fine landscape-background shows his talent for impressive coloring. Altdorfer possessed much skill as an engraver, as did also George Pencz, an early pupil of Dürer, whose German touch was softened and modified by Italian examples. He went to Rome and studied under the successors of Raphael. His finest paintings are some portraits in the Berlin Museum; but his engravings are still more excellent, and

THE CRUCIFIXION (*Albrecht Dürer*).

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were highly valued in Italy. His fellow-students at Nuremberg, Hans von Kulmbach, Heinrich Aldegrever, Hans Scheuffelin, and Bartholomew and Sebald Beham, are to us little more than names of insignificant artists.

Mathias Grünewald is somewhat more widely known. Some authorities refer to him as the master of Lucas Cranach, but this is doubtful. Like most of the German painters of this epoch, his works are best seen at Munich and Vienna. Hans Burgkmair (1473–1531) was a more prolific painter, and seems to be the link between the school of Nuremberg and that of Swabia, of which Augsburg was the important centre. Pictures from his hand exist at Augsburg and Nuremberg, as well as in the Pinakothek and the Belvedere, especially a "St. John at Patmos" of considerable merit. He executed religious subjects, portraits, and landscapes, with more than average success, and may be looked upon as the immediate predecessor of Holbein.

For, while Albrecht Dürer was winning distinction at Nuremberg, the neighboring towns of Ulm and Augsburg were not without their celebrities. About the middle of the fifteenth century, Bartholomew Zeitblom, of Ulm, produced some pleasing works of devotional sentiment and tender coloring. He was of a gentle nature, and his pictures evince a yearning after beauty, but not much force. They are mostly preserved in the collection of Stuttgart, but a few have found their way into other museums, particularly a graceful composition of the "Handkerchief of St Veronica," held by two angels, and imprinted with the head of Christ. His successor, Martin Schaffner, born about 1490 or 1500, appears to have possessed more ability and to have been considerably

modified by his study of Italian art. His best paintings are four panels, dating 1524, in the Pinakothek, Munich, representing the "Annunciation," the "Scene in the Temple," the "Outpouring of the Spirit," and the "Death of Mary." Others are preserved at Berlin.

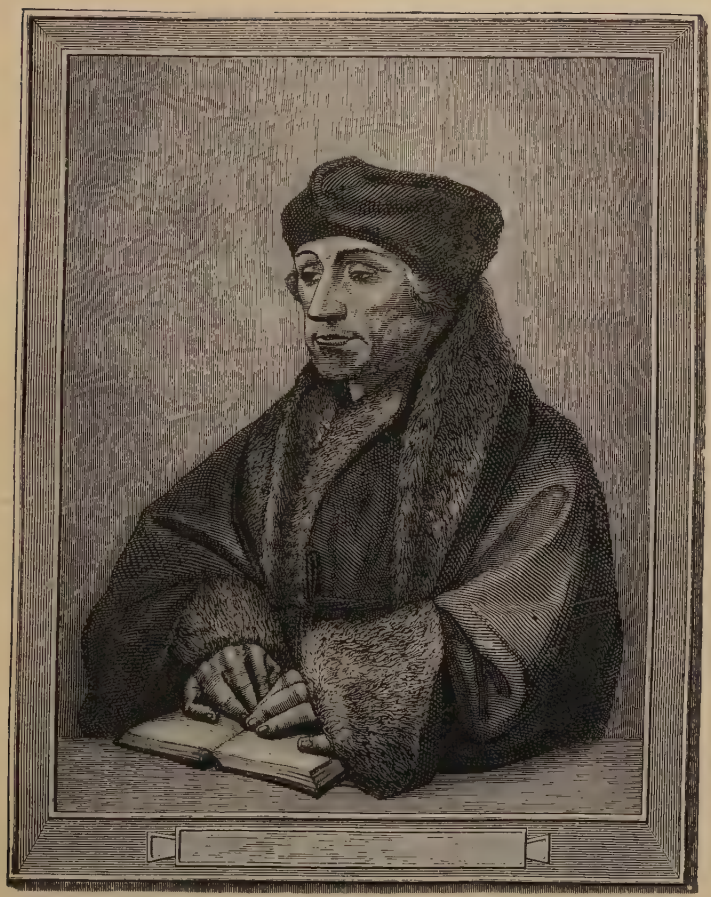
The Holbein family, of Augsburg, furnished, during the fifteenth and sixteenth centuries, many remarkable additions to the history of German painting. The family was, artistically speaking, an extensive one, beginning with a grandfather whose existence has been questioned, but who is popularly believed to be the author of some old pictures in the Museum of Augsburg, signed "Hans Holbein, C. A.," and dated 1459. Following him we find Hans Holbein, usually termed "the Elder," born about 1459, and resident during the earlier part of his life at Augsburg, where his works are shown in the cathedral and gallery. He removed with his children to Basle, and seems to have labored with care and diligence, though with somewhat of the grotesque and fantastic manner fashionable at that period. Kugler alludes to a pale, Mephistopheles-like figure, with a sharp, pinched, Italian physiognomy, in a green hunting-suit and hat adorned with a cock's-feather, which often appeared in his pictures. His faces are hard, but life-like. Sixteen panels are attributed to him at Munich, while other pictures are exhibited in the chapel of St. Maurice, Nuremberg, and at Basle and Frankfort. Two more painters, Sigmund and Ambrose Holbein, by some authorities supposed to be brothers, by some sons, of Hans the Elder, are also mentioned at Augsburg. A portrait in the London Gallery, of a lady holding a sprig of forget-me-not, with a fly upon her cap, has been

ascribed to Sigmund; but it was upon the son, Hans Holbein the Younger, called Holbein *par excellence*, that the true mantle of all the family genius descended; and his biography must be given more at length.

Born at Augsburg, 1495 or 1497, he displayed a precocity of talent very unusual in the North. According to Lübke, he was an able painter at the age of fourteen. He practised sketching and etching, and illustrated Erasmus's celebrated satire, "The Praise of Folly." Some interesting portraits, dating about 1516, now exist. Portraits of his father and mother, taken at nearly the same epoch, are probably not genuine. In 1517 we find him working at Lucerne, and in 1521 at Basle and in the cathedral of Freiburg. The eight pictures of the "Passion," at Basle, exhibit his masterly power, but, though admirable in technical treatment, they are, like most German renderings of this subject, very unattractive to the ordinary spectator. The mural paintings which he executed at this time for the town-hall of Basle are now so injured as to be scarcely visible, but his smaller works are still preserved in the collections of that city, especially a study for a "Dead Christ," and graphic pictures of his children and of his wife. While residing at Basle, Holbein married Elizabeth Schmid, about whose personal appearance critics decidedly differ, though all form their opinion from the portrait painted by her husband; some describing her as "mild and pathetic," some as "cross and red-eyed," and others as "mysterious and unpleasant." He was evidently not devoted to her, as the greater part of his wedded life was passed in England, while she remained in Germany; but, though he has been accused of dissipation and extravagance, the charges seem to rest upon slight foundation.

His industry and ability recommended him not only to native but to foreign patronage. In 1526 he visited England, and was received into the family of Sir Thomas More, to whom he brought a letter of introduction from their mutual friend, the learned Erasmus, who has been so frequently painted, not only by Holbein, but by Dürer and other of his countrymen. Holbein's picture of the More family, often repeated, was one of the famous family pictures of England; and, as he soon made himself a wonderful reputation for accurate and vivid likenesses, he was appointed painter to King Henry VIII., and his portraits, at Windsor and at Hampton Court, have become to us most interesting and faithful memorials of the reign of that powerful monarch. Of course Henry VIII. employed him to paint his numerous wives, though not all the representations of those royal ladies now ascribed to him are genuine. It is stated that he was sent to execute the portrait of Anne of Cleves, and so flattered the likeness that Henry proposed marriage, but was bitterly disappointed at the actual appearance of the lady. Certainly one would not think that this picture, now preserved in the Louvre, could have raised the king's expectations to a very high pitch. Holbein's portraits have always great vigor and individuality. They do not evince the least imagination or soul; yet his realism is so correct, his expression so natural, and his heads so simply yet thoroughly and forcibly finished, that he ranks in this respect with the most renowned artists of any age or country. His likeness of the goldsmith Morett, in the Dresden Gallery, was long attributed to Leonardo da Vinci.

Among Holbein's best works are the "Meyer Madonna" and the designs for the "Dance of Death." The former



ERASMUS (*Holbein*).

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of these is carefully treasured in the Dresden Gallery, in a room set apart for its honor, and every German will earnestly strive to convince you that it is at least equal, if not superior, to the Sistine. Schlegel says: "Humility and holiness are here so beautifully combined that I think it corresponds better with the ideal of the divine mother than the Madonna of Raphael in the same collection." But this is a national delusion. The original, or a repetition of the painting, is owned by the Princess of Hesse, at Darmstadt, and the cities of Darmstadt and Dresden have held over it a fierce and unsettled contention. In the Darmstadt exhibition of 1871 it was not only said that the Darmstadt picture was first completed, but that the Virgin at Dresden was only a copy. This was confirmed, and admitted in 1872. The painting represents a "Virgin and Infant," with the family of the Burgomaster Meyer kneeling before her in gratitude for the recovery of their child. The figures are all incomparably Dutch, while each minute detail, down to the folds of the rich Turkey carpet, is most marvelously given. There has been a controversy of opinion as to the babe, which rests on the Madonna's bosom and stretches forth his left hand toward the beholder. It has a puny and sickly air; and some critics, Ruskin among the number, insist that the Virgin has put down the Christ-child among the family group, and taken up their suffering infant into her healing arms. Others, with more technical truth, assert it to be a "Madonna and Child," arranged according to the usual tradition, and that the little one standing on the floor is the burgomaster's son.

The "Dance of Death" is no single picture, but a series of fifty-three woodcuts. This strange, weird subject was a

favorite one at that period, and was portrayed by artists of all grades, in paintings or etchings, particularly on the wall of the Dominican convent at Basle, and upon the arches of bridges. Holbein's designs, published in 1538 and widely copied and circulated, are grimly ironical and grotesque. His fantastic, triumphal "March of Death" has in it something at once facetious, malicious, and terrible. "Here he strikes with his wand the tambourine before the wedding procession; there he takes the *rôle* of a chambermaid, and clasps around the neck of a pretty countess a necklace of bones. Farther on, he stops the peddler, loaded with his basket, or pulls off the hat of a cardinal selling indulgences. Sinister in his carnival disguises, sometimes he puts on the accoutrements of folly to mislead a queen; sometimes an unexpected guest, in the guise of a cup-bearer, he pours the deadly beverage for a king. Now he puts on the deacon's stole to interrupt the sermon of the preacher; now that of the sacristan, with bell and lantern, to guide the convoy of the priest himself, bearing the viaticum to the dying; or he takes the place of the dog of the blind man who, groping toward the tomb, trembles lest he should make a false step. Here Death has not the horrible grin; he is serious, pitiful. See the resigned sadness of the poor husbandman who, pushing the plough before him, is suddenly assisted by a ploughboy who is Death! How touching is the scene which Nature frames with such naïve grace, lighted by the sun sinking to the horizon behind the tower of the village church!"

Holbein's last years were spent in London, where he died of the plague in 1543. He left no distinguished followers, unless we may except Christopher Amberger, a pupil of the

elder Holbein, but an imitator of the younger. His portraits resemble those of his contemporary, but are softer and more feeble. A head of Charles V. at Berlin, and of Henry VIII. at Augsburg, are ascribed to him, while an "Herodias," at Vienna, reminds us of Luini's delicate finish. Most of his pictures, however, are at or near Amberg.

Protestant Saxony also brings before us in this century an artist who may be considered its painter of the Reformation. Lucas Cranach, really named Lucas Sunder, was born at Cranach, in Franconia, in 1472, and died at Weimar, in 1553. He was for a long time court-painter to the various Electors of Saxony, and was prolific, not only in portraits, but in sacred, historical, mythological, and hunting scenes, as well as in prints and engravings. He is humorous, realistic, fanciful, and intensely national and Protestant. Not many good examples of his style exist out of Germany, but his works are liberally scattered throughout that empire. His portraits of Luther and of Melanchthon are familiar to all travelers. A large upper room in the Dresden Gallery is filled with his altar-pieces and pictures. All are very smoothly finished, well-colored, quaint, and pleasing. Among the best is "Christ blessing Little Children," a subject which he frequently painted. The children are genuine German babies; while on the other side of the apartment you may contemplate Solomon followed by a train of equally German wives. His hunting-pieces are excellently done, but we cannot say so much for the nude Venuses, and "Adam and Eve," in which he sometimes indulged. In one of these Eve offers the fruit, while Adam looks at it and reflectively scratches his head! Munich possesses his "Woman taken in Adultery,'

"Lot and his Daughters," a "Crucifixion," and several cabinet specimens, together with some portraits of the Electors of Saxony, and the inevitable Luther and Melanchthon. In St. Maurice's Chapel, Nuremberg, are two representations of "Death and Redemption." At Weimar is a large altar-piece of "Christ on the Cross," and in the parish church of Wittenberg is another altar-piece of the "Last Supper," with the Reformers preaching below. In the National Gallery, England, we find the portrait of a young girl, with an enormous head-dress; and at Berlin is the grotesque picture by him or his son, "The Fountain of Youth." "A great pool or tank, fed by the miraculous Fount, adorned with statues of Venus and Cupid, appears in the centre of the composition. Numbers of old women, horrid hags, are splashing about in it. Some are seen undressing; others are brought up in litters, or on their husbands' backs, from the left: they enter the water and cross to the opposite bank, gradually regaining youth and beauty as they approach it; and are received, as they come out, by gallant cavaliers, who conduct them to a feast spread under the trees, and thence to the dance. The gradation from ugliness to what Cranach conceived of beauty is admirably expressed, and the *naïveté* of the whole composition is most striking."

A son of Cranach, called Lucas Cranach the Younger survived till 1586. His works are shown in the churches of Wittenberg, and in some public galleries; but they are only faint reflections of his father's method. The stirring times of the Reformation were not favorable to the progress of painting; while over-zealous partisans were so eager to destroy the pictures and images associated with the old religion, that

we cannot cease to be thankful for the masterpieces which escaped their hands. After the ferment of the sixteenth century, a new era in art, with an entire change in style, was, we shall soon see, to be expected in Germany, Flanders, and Holland.

CHAPTER XIII.

LATER FLEMISH AND GERMAN PAINTING.

THE artistic records of Flanders and Germany, from the death of Quentin Matsys and Albrecht Dürer to the age of Rubens, remind us much of the season of famine which in ancient Egypt followed the seven years of plenty. A crowd of painters of little reputation and less ability are noticed in the catalogues referring to this intervening period; but it will only be necessary to specify a few of those best known, whose works will be found sprinkled through Northern galleries, filling up the spaces between more famous pictures.

Among the Flemish imitators of Italian excellence who survived Matsys, we must first refer to Lambert Sustermann, or Lambert Lombard, born at Liége, 1506, and a disciple of Andrea del Sarto at Florence, whose style he endeavored to introduce into the school for artists which he subsequently established at Liége, after his return to that city, where he died, about 1560. He was accomplished and talented, but unable to reach his ideal. Not many of his works remain. A "Madonna" is in the Berlin Museum. His pupil, Franz Floris, or rather Franz de Vriendt, was more industrious. He was born at Antwerp, in 1520, and became celebrated and rich, building himself a splendid house, and having one hundred and twenty young painters in his studio. It is he whom

Lübke mentions as the father-in-law of Quentin Matsys; but dates apparently contradict the statement. His pictures display many Italian mannerisms of drawing and expression, but are generally tame and tasteless. Kugler speaks of "Lot and his Daughters" as an "insufferable production." Berlin and Antwerp contain most of his paintings, the "Fall of the Angels" being in the Antwerp Museum. Floris's best pupils were Martin de Vos and the elder Pourbus. De Vos afterward studied in Venice, and acquired considerable skill in coloring, following Tintoretto as his model. The Pourbus family, father and son, born respectively in 1540 and 1570, were clever portrait-painters, and their pictures are still valued.

The first half of the sixteenth century witnessed the birth of landscape-painting in the Netherlands. The delineation of figures had previously been considered in all countries as the chief end of art; the more the figures, the higher the art! But in Joachim Patinier (1490–1545), and his contemporary Henri de Bles, the scenery of the backgrounds rose into importance, till copies of Nature, with men and women only as accessories, became novel and admired additions to the pictures of the period. Patinier's landscapes are crude and often gaudy in color, gay tints contrasted with blue-green meadows and fantastic rocks. Those of De Bles are more subdued in tone, but equally crowded with details. He was called by the Italians "*Civetta*," or "The Owl," from the monogram which he adopted. Specimens of the works of these artists are preserved at Antwerp, Munich, Vienna, and Berlin.

Matthew and Paul Bril, born at Antwerp in 1554 and 1556, continued the same line of painting; but soon left the

Netherlands for Rome, where they were popular and patronized. Matthew died early, but Paul survived till 1626, and may be regarded as the precursor of Claude Lorraine. He was fond of representing ruins, or quiet and melancholy scenes. To our present criticism his coloring is cold, and his foliage conventional; but to eyes unaccustomed to the beauties of landscape-art he possessed a charm which made him a favorite among Roman popes and nobles. His works are mostly in Italian galleries, but a few may be seen at Dresden and Berlin, particularly a curious "Building of the Tower of Babel."

Not only landscape but *genre* painting began to be now developed. This term *genre*, so often used, especially in the Flemish and Dutch schools, applies to small-sized representations of common life, which may be pleasing or vulgar, according to the taste of the artist and his choice of a subject. Its earlier masters devoted themselves chiefly to depicting the every-day existence of the lower classes, elaborating all details with the care and relish so characteristic of the country.

Peter Brueghel, born about 1530, may be said to have fathered this branch of art. He is usually called "Peasant Brueghel," from his coarse yet graphic sketches of peasants dancing, rioting, or quarreling. Such may be inspected at Berlin, Dresden, or Vienna. In the latter gallery is a composition of wild humor, called the "Fight between Carnival and Lent," in which the thin are attacking the fat! He treated sacred subjects in the same fantastic spirit; as, for example, his "Procession to Calvary," in the Berlin Museum, where the Saviour bears his cross, but the two thieves are seated ruefully in a cart, with their hands tied behind them,

and a friar, on the bench opposite, exhorting them to repentance."

The younger Peter Brueghel, son of the preceding, painted like a goblin. He gained the title of "Hell Breughel," from his fancy for representing the infernal regions. One of these fiery pictures is at Dresden. The "Burning of Sodom" was another congenial theme. Forked flames and demons are finished with the most scrupulous fidelity.

By far the most renowned, however, of this strange family was the second son, Jan, called "Velvet Breughel" or "Flower Breughel," born at Antwerp, 1568, and flourishing till 1625. His gifts were very varied, but he excelled especially in landscapes, and acquired the *sobriquet* of "Velvet" from the softness and smoothness of his style. Yet in spite of such softness his clouds and foliage have a woolly aspect which is often unpleasing. He delighted in depicting "Paradise," into which he introduced all sorts of plants, trees, and animals. As a flower-painter he was also celebrated. One of his pieces at Munich is a bouquet around which are buzzing numbers of bees, bugs, and butterflies. A great many of his landscapes are at Dresden, Munich, and Berlin. His pupils are unimportant. Daniel Seghers is thought to have equaled him in flowers; while his follower Roland Savery, occasionally mentioned as a pupil of Bril, has similar but fewer pictures at Berlin.

While approaching the great revival of Flemish art at the beginning of the seventeenth century, we have seen to how low an ebb the genius of the Netherlands had fallen. It was again to rise in Peter Paul Rubens, born in Siegen, a town of Westphalia, on the festival of Sts. Peter and Paul, June 29,

1577. That Antwerp and Cologne have both been claimed as his birthplace is accounted for by the fact that his father was a citizen of Antwerp who had only left his residence because of the religious disturbances of the Netherlands. When the child became a year old, the family settled in Cologne, but ten years afterward removed back to Antwerp where the young painter was placed under the instruction of Adam van Noort and Otto van Veen, neither of whom had much artistic knowledge to impart. At the age of twenty-three he found a favorable opportunity for a journey to Italy, being recommended by the Governor of the Netherlands to the patronage of the Duke of Mantua. There he studied the classic frescoes of Andrea Mantegna in the Palazzo del Tè; went to Venice, and immediately applied himself to copying Titian and Paul Veronese, whose splendor of color so well accorded with his ardent temperament, and was transfused successfully into his own glowing style. He was also employed by the duke to copy pictures in Rome, and, it is thought, was even sent by him on a mission to Spain, as his letters from that country have lately been discovered. Enthusiastically attached to Italy, he was only recalled to Flanders by the death of his mother, in 1608. As he determined to make Antwerp his future home, he built himself a superb house which he ornamented in Southern style, collecting in it all his Italian treasures, and living in great elegance, enjoying both material and intellectual pleasures. Here he painted assiduously, charmed and benefited his numerous puplis, sumptuously entertained his friends, and conversed with them in the seven languages which he spoke with fluency. Here, too, he married his first wife, Elizabeth

or Isabella Brandt, and was appointed painter to the court. At this period he completed the "Descent from the Cross," his famous picture in the cathedral of Antwerp. It was executed for a company of archers, and was originally designed to honor their patron, St. Christopher, or the "Christ-Bearer:" thus Rubens conceived the idea of representing in it all those who had ever borne Christ in their arms—from the aged Simeon, who first held the Infant Saviour in the Temple, to the disciples who took down his body from the cross. This 'Descent" forms the centre of the altar-piece, and is remarkable for the vivid action of its figures, and the body of Jesus lifted midway down, with the white winding-sheet drawn behind it. A full description of the painting will be found in the chapter entitled "World-Pictures."

The same cathedral contains the "Elevation of the Cross," large and powerful, but repulsive; also an altar-piece of the "Assumption of the Virgin;" while in the church of St.-Jacques, not far off, is the tomb of Rubens, together with his "Holy Family," a varied and singular group, where sacred personages are represented by different members of the artist's family through several generations. In the year 1620 Rubens was called to France by Marie de Medici, widow of Henry IV. To her orders we owe the immense allegorical series of pictures portraying her history which now meet our astonished gaze in the Gallery of the Louvre. She intended them to adorn the Palace of the Luxembourg, where she was then residing. Twenty-one vast pieces of canvas record the events of her life—birth, education, marriage, coronation, etc., terminating in the "Triumph of Truth." She is subsequently depicted as Bellona, Goddess of War, holding

in her hand the statue of Victory, while she is being crowned with laurels." The crowd of innumerable figures, rosy faces, rosier, undraped and animated forms, the gorgeous coloring, royal robes, kingly crowns, and wild confusion of magnificence, must be seen to be appreciated, and cannot be described. More than twenty of Rubens's other paintings are in the Louvre, but we are so confounded by the contemplation of the history of Marie de Medici that we quite forget to notice the others.

After the death of his wife, in 1626, Rubens was employed in diplomatic missions, and was sent to the court of Spain, where some of his finest efforts are still preserved. The "Brazen Serpent," and the "Adoration of the Kings," at Madrid, are splendid examples of force and coloring. His journey to Spain was followed by a similar embassy to England; and biographers relate that on one of these occasions a courtier, who found him at his easel, inquired, "Does the embassador of his Catholic Majesty sometimes amuse himself with painting?" "I amuse myself sometimes with being an embassador," was Rubens's composed reply. Such was the admiration evoked by his genius, the charm of his manners, and the grace and gallantry of his person, that he received the honor of knighthood from both Philip of Spain and the English King Charles I. His pictures are highly prized in England, especially by wealthy noblemen, and are to be seen in the Dulwich Gallery, at Blenheim. Chatsworth, Warwick Castle, and in other private and royal collections. Among the most celebrated is his "Portraits of the Arundel Family," one of the great English family pictures. "The Earl and Countess of Arundel are under a portico with

THE FLIGHT INTO EGYPT (*Rubens*).

p. 294.

twisted columns; a rich curtain and a landscape are seen beyond. The countess is seated in a chair of state, with one hand on the head of a white greyhound. The earl stands behind, with a hand on her chair. There is a little boy, Earl Thomas's grandson, afterward Cardinal Howard, in crimson velvet, trimmed with gold lace; and a dwarf on the other side of the dog, with one hand on its back." The National Gallery, London, has no particularly fine specimens of this master, except the "Judgment of Paris," and portraits, especially the "Lady in a Straw Hat," believed to be the portrait of a noted Flemish beauty.

In 1630 Rubens married the lovely Helena Fourment, whom he has immortalized in so many portraits; for he was much given to painting the likenesses of both his wives, as well as of himself and of his children. Helena was but sixteen years old, and he fifty-three; yet they seem to have lived very happily together. They were apparently blessed with all that could make life desirable. Rubens had long since attained universal reputation; as a colorist he was unequaled, except by the Venetians. The magnificence of his style, which occasionally degenerates into coarseness and sensuality, and is specially fond of nudity and ruddy flesh-tints, was enthusiastically applauded. He had more orders than he could fill; and covered acres of canvas with an ease and brilliancy that threw all other artists in the shade. Wealth and luxury, mental cultivation, domestic comfort, appreciative friends, and world-wide honor, attended his declining years, which were only embittered by repeated attacks of gout. He died in 1640, and was buried in a chapel of the church of St.-Jacques, Antwerp.

Few artists, except Raphael, have had so successful a career; and the success was enhanced by the fact that Rubens was eminently calculated for such prosperity. His animal nature was strong and buoyant; his instincts gay and healthy, but quite unspiritual. His pictures reveal the man: no depth of thought, but lavish richness of fancy, superb harmony of color, fertility, brilliancy, kindliness, and careless and absolute enjoyment of all the good things of this world. His conceptions of sacred scenes were, as might be expected, thoroughly materialistic, and the characters uncompromisingly real. "Robust boatmen, blacksmiths, and Flemish peasants, will now ever live on his canvas as representatives of apostles, saints, martyrs, or executioners." One author complains that his Dutch Magdalenes "wring their hands like repentant washer-women." Yet all are full of animation and dramatic vigor. His mythological scenes seem splendidly inexhaustible; while his groups of children are most natural and charming, as may be perceived in the Museum of Berlin, and in the Munich Pinakothek, where they are carrying festoons and garlands of fruit.

We begin to realize Rubens's amazing productiveness when we learn that he accomplished with his pupils between three and four thousand works, profusely distributed through all the countries of Europe. Many of them were immensely large. According to a German authority, eight paintings, now at Malines, were completed in eighteen days. In addition to those already spoken of in Flanders and England, are sixty-two pictures at Madrid, more than forty both at Paris and Vienna, sixty at St. Petersburg, about ninety at Munich, a great number at Dresden, Berlin, and Brussels, and an

interesting collection in the Museum of Antwerp. The finest among this vast assemblage are the "Descent from the Cross," and "Elevation of the Cross," in the Antwerp Cathedral; the "Incredulity of St. Thomas," and "Crucifixion and Adoration," in the Academy of that city; as well as the "Holy Family," previously alluded to, in the church of St.-Jacques; the Portraits of himself and of both wives; the "Last Judgment," "Battle of the Amazons," "Virgin and Serpent," "Procession of Children," "Susannah and the Elders," and the "Fall of the Damned," in the Munich Gallery; the "Brazen Serpent," "Holy Family," and "Garden of Love," at Madrid; "Lady in Straw Hat," in the Gallery of London; the "Marie de Medici Series," of the Louvre; the "Flight into Egypt," at Nantes; the "Four Quarters of the Globe," "Appearance of the Virgin to St. Ildefonso," the "Deluge in Phrygia," and "Portrait of Helena Fourment," at Vienna; the "Raising of Lazarus," at Berlin; the "St. Jerome," at Dresden; and the "Four Philosophers" and "Holy Family" in the Pitti Palace, Florence.

Even as an animal-painter Rubens displayed unusual ability, as is proved by his "Daniel in the Lions' Den," in Hamilton Palace, England—a subject chosen for the sake of the lions, and not of Daniel. Yet, as the versatile artist was more partial to other themes, it is said that when his pictures required the presence of animals they were generally painted in by his friend and fellow-citizen Franz Snyders, who has left us "Boar-Hunts" in nearly every Continental gallery. He excelled not only in wild beasts, but in peaceful vegetables, and is celebrated both for his culinary and hunting scenes. His successor, Jan Fyt, of Antwerp (1609–1661),

is the only one who can compete with him in animals or birds.

Among all Rubens's pupils, Vandyck occupies of course the foremost place; but Jacob Jordaens also deserves honorable mention. Jordaens was born at Antwerp, in 1593, studied a while with Adam van Noort, whose daughter he married, and then became the assistant and pupil of Rubens, whom he survived thirty-eight years. He was a clever *genre* painter, and aspired to fill large canvases in the heroic style. He acquired something of his masters' touch, but his deep shadows and fiery lights exaggerate even Rubens's coloring. Viardot considers his *chef-d'œuvre* to be an allegorical autumnal picture in the Brussels Museum. The same building contains his "Miracle of St. Martin." Near the Hague are excellent historical scenes, founded upon incidents in the life of Prince Frederick Henry of Orange; while several more are at Paris and Vienna; especially the Vienna "Beau-Feast." An "Adoration of the Shepherds" is in Antwerp Museum.

The name of Anton or Anthony Vandyck has become so familiar to us from his long residence in England, and his portraits painted in that country, that we scarcely think of him as a Flemish artist. He was, however, born at Antwerp, in 1599, and was instructed by Rubens, who took great pride in his evident talents, but advised him to confine himself to portraits, for which his genius was peculiarly adapted. As his father was a merchant in good circumstances, many advantages of education were given him, and before he was twenty years old he was admitted as a member of the Guild of St. Luke. In 1620 Vandyck seems to have paid a visit to England, but he soon returned to Antwerp, whence, after

further practice in Rubens's studio, he proceeded to Italy in 1623. From three to five years were spent in studying the Italian masters, especially Titian and Giorgione. While in Rome, he painted the portrait of the Cardinal Bentiviglio, now in the Pitti Palace, Florence, and the "Entombment" of the Borghese Gallery. The Flemish artists resident in Rome did not fraternize kindly with the new-comer. Their coarse, rude habits were uncongenial to him, while the extravagance and fastidiousness of his tastes caused him to be called the "Cavalier Painter." In Genoa he was flatteringly received. In the latter city he made the acquaintance of a blind and aged lady, Sofonisba Anguisciola, who had been in her day the most celebrated of female portrait-painters, having been invited in her youth to the court of Spain, and married by Philip II. to a nobleman. Vandyck always spoke of her with enthusiasm, and declared that he "owed more to her conversation than to the teaching of all the schools."

The prevalence of the plague brought the artist back to Flanders, with ambition stimulated and powers perfected. There he painted the large "Crucifixion," which is thought his masterpiece; and an altar-piece of "St. Augustine in Ecstasy," for the church of the Augustinians. Indeed, Vandyck has left us many sacred pictures, which, if they do not rank so high as his portraits, and are inferior in energy and brilliancy to the works of Rubens, yet possess a delicacy and dignity which are very attractive. The subjects are quiet or pathetic. Such are his "Crucifixion" at Mechlin; his "Crucifixions," his "Deposition from the Cross," and "Entombment," at Antwerp; a "Pietà," at Munich; a "Vision of the Blessed Hermann Joseph," and "Enthroned Madonna with

Saints," at Vienna; a "Mourning over the Body of the Saviour," the "Three Penitents," and "Ecce Homo," at Berlin; a "Madonna with Partridges," also "Blenheim Madonna"; the "St. Jerome" (of early period) at Dresden; a "Betrayal of Christ," at Madrid; and a "Virgin and Donors," in the Louvre.

But a restlessness of disposition, and a love of luxury and splendor too inordinate for his means, rendered Vandyck discontented in his native land. He complained of being unable to live from the proceeds of his brush, though he was constantly employed, both in Flanders and in Holland. About 1630 he determined to try his fortunes in England; but as he failed of an introduction to the king and the leading nobility, the journey appeared fruitless, and he returned home much disappointed. This was, however, mentioned to Charles I., who quickly invited him to come back, gave him suitable apartments, installed him as his own painter with a pension of two hundred pounds a year, and eventually knighted him. His refined and agreeable manners made him a favorite at court, and especially endeared him to the king, with whom his name is always associated, from the frequent portraits of the ill-fated monarch and his family which were executed by his hand. Every one knows Charles I. through the likenesses of Vandyck. Besides his equestrian and full-length portraits in England, there is a picture of the king, in cavalier costume, at the Louvre, which, it is said, used to torment the equally unfortunate Louis XVI. with dismal forebodings; a full-length figure at Dresden, and other portraits at Vienna and the Hermitage. Queen Henrietta Maria is almost as often repeated, as well as several

CHILDREN OF CHARLES I. (*Vandyck*).

family groups. The picture catalogued as "The Children of Charles I." is very beautiful. It is seen in Berlin and Turin, though found in other galleries. The quaint little princes and princess stand demurely and pathetically before the spectator, while a King Charles spaniel is beside the young Charles II.

The nobles of England were also eager to patronize the illustrious Fleming, and he painted many single figures or family pictures which are held as inestimable relics to the present day. Among them are various likenesses of the Arundels, of the Ladies Percy, the Earl of Northumberland, and the Duke of Buckingham; the Pembroke or Wilton family picture, which includes ten admirable figures, even to three angels who float in the clouds above and are meant for three daughters who died in their babyhood; and the splendid portrait of Lady Venetia Digby at Windsor Castle, and elsewhere. These are more silvery in tone, and not so rich and glowing as his youthful works, but their coloring, though more delicate, is equally harmonious, and wonderfully natural.

Vandyck's usual prices were forty pounds for a half and sixty pounds for a whole-length picture. He took infinite pains with his sitters, and always succeeded in imparting an expression of elegance, stateliness, and dignity. His own refinement idealized his faces to a certain point, and the graceful costume of the times lent an added charm. Yet, even with liberal orders and payments, his extravagance more than kept pace with his wealth. He led a gay and restless life, and often occupied himself, and dissipated much of his fortune, in the pursuit of alchemy and the philosopher's stone. In his thirty-ninth year he was married, by favor of the king,

to Marie Ruthven, a relative of the Earl of Gowrie; but the wife looked down upon the husband, and the husband neglected the wife, and both parties regretted the ill-assorted match.

With the exception of a tour to Flanders and to France, in the hope of obtaining a commission to paint for the Gallery of the Louvre, Vandyck continued to reside in England till his death in the winter of 1641. The events of the Civil War, added to repeated attacks of gout, so shattered his health that he did not survive his forty-second year. He was buried in St. Paul's Cathedral. Young as he was, the list of his works surprises us. There stands the catalogue of forty pictures at St. Petersburg, forty-one at Munich, nineteen at Dresden, twenty-two at Windsor, thirty or more at Vienna, besides those in Madrid, Paris, Berlin, Brussels, and other public and private collections. Among the portraits which we must yet notice are "A Burgomaster of Antwerp and his Wife," in the Pinakothek, Munich; a "Bishop," at Antwerp; "Mrs. Margaret Lemon," at Windsor; a "General," supposed to be Wallenstein, at Vienna; a "Countess," at Madrid; "Head of Van der Geest (Gevartius)," in London, and "Francisco de Monçada on Horseback," in the Louvre; "Jean de Montfort" and "Cardinal Bentiviglio," in Florence; also magnificent portraits at Windsor and Hampton Court. His own likeness, a fair, refined, though somewhat weak face, with gray eyes, brown hair, and pointed beard, hangs in the Louvre. His centenary was splendidly celebrated, in 1899, at Antwerp.

Contemporary with Vandyck, among the artists of Belgium, we find a painter of very different method and tempera-

ment. David Teniers the younger, born at Antwerp in 1610, was as renowned for *genre* scenes as his countryman for portraits. His father had been an artist of considerable repute in the same class of subjects, as is seen by his pictures in many German galleries, particularly those of Vienna and Dresden. The elder Teniers died in Antwerp in 1649, after having carefully instructed his son, who was also so much influenced by Rubens that he is commonly considered his follower, though not his pupil. David Teniers married into the Brueghel family, and shared the taste of his brothers-in-law for delineations of low life, peasant-groups, merry-makings, guard-rooms, tavern-interiors, and the like; but he is distinguished above all other *genre* painters for the perfect truth and force of his details, the marvelous accuracy of his execution, his graphic and satirical touch, and his brilliant, solid, and well-balanced coloring. There was not an atom of poetry in his nature; but he was keenly realistic, and none could more powerfully depict the homely or humorous side of life. Such artists always address an appreciative public; and we therefore need not wonder at the growth of Teniers's reputation, nor at his enjoying the continued patronage of the Regent of the Netherlands and the Archduke of Austria, until his death in 1690.

His acquaintance was everywhere courted; the crowned heads of Europe were eager to secure his works; he accumulated great wealth, and established himself handsomely in the castle of Trois Tours, between Antwerp and Mechlin. There he labored with so much ease that he often completed a picture between dinner and bedtime! His paintings are generally of small or medium size, and frequently crowded with

figures; though he occasionally attempted a subject of larger dimensions. But he is most noted for fairs, peasant festivals, weddings, and drinking-scenes. He boasted that two leagues of galleries would be required to contain all his pictures. Viardot enumerates twenty-three at Vienna, twenty-three at Dresden, sixty at Madrid, forty-seven at St. Petersburg, fifteen in the Louvre, and fourteen at Munich. An "Alchemist's Laboratory" and the "Temptation of St. Anthony" were two of his favorite themes. The "St. Anthony" he repeated many times, but the best example is at Berlin. "The poor saint kneels, full of anxiety, before his stone altar, the corners of which are just shooting out into heads of monstrous beasts. Beside him stands a devil, in the shape of a Brabant beauty, holding a goblet of wine. All kinds of imps, some in the shape of goats, others like apes or fishes, are twitching at his garments; others, again, form a circle, and appear to make the most horrible uproar by singing, screaming, or croaking! In the air above, all is wild tumult. There are two knights, who ride on fishes, and tilt with one another; one is a bird, cased in an earthen mug for a coat of armor, and with a candlestick, with a burning light in it, stuck in his head instead of a helmet. He pierces the other combatant with a long hop-pole through the neck; and this knight, who resembles a dried frog, seems to set up a fearful scream, as he tosses his arms aloft. All sorts of reptiles are flying and creeping about. It would be difficult to match the mad conceits and the wild genius of this picture." It is only approached in kind, though not in degree, by some of his grotesque incantation-scenes.

To the admirers of his style we may commend his "Play-

ers at Backgammon" and "Dives, ou le Mauvais Riche," in the London Gallery; "Alchemist" and "Smokers" at Dresden; "Prodigal Son," in the Louvre; "Peasant Wedding," at Vienna; "Fair," and "Feast of Masked Monkeys," at Munich; the "Fair, with Portraits," at Vienna; some "Village Festivals," at Madrid; and the "Archers of Antwerp" and a "Kitchen Scene," at St. Petersburg. "Peter's Denial," with Tenier's own portrait among the soldiers, is also in the Louvre.

The talents of Teniers were never transmitted either to his children or pupils. His name practically closes the art-history of the Netherlands; though the same *genre* subjects, monotonously, carelessly, or vulgarly treated, long prevailed, and are still popular. Two other artists of the seventeenth century, Philippe de Champagne (1602–1674) and Anton Franz van der Meulen (1634–1690), are frequently classed with the French school; for, though both were born in Brussels, both resided most of their years in France, and have left their principal works in the Louvre. Philippe de Champagne, who became attached to the Jansenist party of Paris, was an ardent Port Royalist and a good portrait-painter. We may also examine in the Louvre some of his historical and sacred pieces, such as the "Last Supper," "Pietà," or "St. Mary of Egypt;" but he is more celebrated for his likenesses of the Arnauld family and his portraits of the nuns of Port Royal. Van der Meulen, who married the niece of the French court painter Le Brun, was highly esteemed by Louis XIV., whom he accompanied in his campaigns, and whose conquests, including his Flemish victories, he has perpetuated on canvas. These representations, which combine land-

scapes, portraits, pageantries, and battles, are preserved in twenty-three pictures in the Louvre. "The Entrance of Louis XIV. and Marie Thérèse into Arras" is decidedly the finest. Four others, still illustrating the exploits of Louis XIV., may be found at Munich.

Germany furnished through the eighteenth century but short records of any notable painters. Balthasar Denner, of Hamburg (1685–1749), should be mentioned, not so much for original genius as for his excessively patient, toilsome, and accurate finish. His works can bear inspection with a microscope; for he "copies with scrupulous fidelity every undulation, every tint, even the slightest down on the skin; he makes a hair seem round, and gives the perspective of the slightest wrinkle." He confined himself usually to busts or heads of aged people; though he has also left a very few family groups and miniatures, both in oil and water-colors. One of his critics explains the venerable and almost decrepit appearance of his heads by the supposition that, however young may have been his sitters when he began their portraits, they must certainly have grown gray and infirm before the laborious task could be concluded! Curious examples of his busts may be studied at Dresden, Munich, Vienna, Berlin, and Hampton Court.

Christian Dietrich, born at Weimar, in 1712, bears no comparison with his predecessors; but he was a clever imitator, a versatile and rapid painter, and became skillful and popular. His "Wandering Musicians" is in the London Gallery, and a "View of Tivoli" at Berlin; but the greater part of his works, numbering about fifty, will be found at Dresden Among these are a small but pleasing "Madonna and Child,

a "Shepherd and Shepherdess," and "Convent Scenes" of an old capuchin and a prior examining a letter. His etchings are admirable but rare. He received the appointment of painter to the court of Saxony, and died in 1774.

Anton Raphael Mengs, so highly praised by Winckelmann, so over-estimated in life, and so honored in death, was born at Aussig, in Bohemia, 1728. His father painted on enamel, and was so determined that his son should be a genius that he named him after Correggio and Raphael, gave him no other plaything than a pencil, and forced him to draw sixteen hours a day. At twelve years of age he took him to Rome, and shut him up week after week, in the Vatican, to study the old masters, with only a loaf of bread and a pitcher of water for his meals. It certainly indicated great talent, as well as great amiability of disposition, that, after this severe training, the young Raphael did not abhor the very mention of art; but, on the contrary, he attained such proficiency that orders and honors were lavished upon him from the courts of Rome, Poland, Spain, and Germany. He was soon made painter to Augustus III. of Saxony; an office which he only accepted on condition of being permitted to continue his residence in Italy. He executed allegorical frescoes in Rome, on the ceilings of the pope's apartments, and the ceiling of the Villa Albani, representing "Apollo on Parnassus with the Muses;" and was given the title of "Knight of the Golden Spur." His style is classical, but cold. A royal and most flattering invitation brought him to Madrid, where he remained a long time, and left some excellent works. He painted but slowly, as he devoted much time and labor to drawing from models and studies from the antique. His

learning was profound, and he composed valuable treatises on painting in various languages. When his death occurred, in Rome, in 1779, elaborate monuments were ordered for him by the embassador of Spain and the Empress of Russia. A few of his works exist in the Louvre, and at Florence, Munich, and Berlin. The Dresden Gallery holds only three of his paintings, but has several admirable pastels, particularly the "Cupid sharpening his Arrow," and the portraits of Mengs and his father.

His beautiful pupil, Angelica Kaufmann, is claimed by the English school on account of her reception and employment in Great Britain, where she was made a member of the Royal Academy, and requested to assist in a proposed decoration of St. Paul's Cathedral. Born at Chur, in 1741, and educated by an artist-father, she was highly accomplished in painting, music, and the languages, and early attracted notice by her loveliness and her talents. The father and daughter wandered through Italy, from Naples to Rome, and from Bologna to Venice, and came in 1766 to England, where she lived for seventeen years, and was admired by Sir Joshua Reynolds, yet made a most unfortunate marriage with a person purporting to be a Swedish nobleman, but who, after securing his bride, was proved to be merely a valet who had stolen his master's letters, and introduced himself into society as the real Count Horn. She separated from the impostor, but after his death married a Venetian painter named Antonio Zucchi, and her subsequent life was passed in Rome, where she was greatly beloved and appreciated. She died in 1807, and was buried with a public procession of the nobility the *literati*, and the young girls of the city. She painted not

only portraits, but large historical or allegorical subjects, such as "Religion attended by the Virtues," in the National Gallery, London. "Leonardo da Vinci dying in the Arms of Francis I." is one of her masterpieces. But her most charming pictures are the "Vestal Virgin" and "Sibyl," at Dresden, and her own portrait in the Uffizi, Florence. She lacks force and correctness, and her likenesses are often suggestive of studies in pastel; but she is graceful and poetic in sentiment, and an agreeable colorist.

Reaching thus the limits of the eighteenth century, we shall contemplate a brilliant revival of German art in the works of Cornelius, Overbeck, and Kaulbach; but these important masters, so familiar to the lovers of contemporary painting, we reserve for a more modern chapter.

CHAPTER XIV.

PAINTING IN HOLLAND.

All Dutch painting may of course be regarded as an offshoot from the early Flemish school, though the talent which vitalized the slowly-growing art of Holland was of much later date than the time of the Van Eycks. The practical and peaceful burghers of this little country were not startled by any extraordinary burst of genius till the advent of the seventeenth century, when Rembrandt suddenly made them famous. His predecessors may be easily counted. Albert van Outwater, of whom we have no pictures, but who resided at Haarlem in the fifteenth century, was the founder of the Dutch school; while his pupil, Gerard van Haarlem, who died early, has left two panels of the "Mourning of Christ," and the "Remains of St. John," now in the Belvedere, Vienna, as well as two or three others at Munich. Dierick Bouts or Stuerbout, also of Haarlem, thought to be the immediate follower of Hubert van Eyck, furnishes examples of greater excellence. His coloring is soft and glowing; his figures stiff, yet correct and solemn, and his landscape backgrounds admirable. Some of his altar-pieces are at Berlin, Bruges, and Munich, such as "The Gathering of Manna.

and "Meeting of Abraham and Melchizedek," in the Pinakothek.

Cornelis Engelbrechtsen, born at Leyden, in 1468, was less attractive. The Town-House of Leyden still possesses from his hand a large altar-piece with wings, of poor execution, representing the "Crucifixion," with its symbolical types. He is remembered, however, as the master of Lucas of Leyden, who was not only the first distinguished Dutch painter, but the successful introducer of engraving into Holland, and the valued friend of Albrecht Dürer and of Holbein.

Luc Jacobez, commonly called Lucas of Leyden, was born at Leyden, in 1494, painted well at the age of twelve, and engraved on copper at fourteen. His prints, which number one hundred and seventy-four, have rendered him celebrated; some are now very scarce and expensive, particularly the "Eulenspiegel," which immortalized a popular clown of a past century. "The Sleeping Monk killed by Mohammed," and the "Dance of the Magdalene," are also wonderfully fine and rare. There is a fantastic and whimsical element in many of these engravings, characteristic both of the man and the period, which is almost equally visible in his panels, and shows us frequent contrasts of serious simplicity and strange buffoonery. His life was short but fertile. Not many of his genuine paintings can be discovered, though catalogue-makers find it convenient to assign early Dutch works to his authorship. A large but unpleasant "Last Judgment" adorns the Town-Hall of Leyden, smaller pictures are at Munich, and a portrait of the Emperor Maximilian hangs in the Belvedere, Vienna. A "Pietà," in the tribune of Uffizi, Florence, and a "Deposition from the Cross," at Paris, are

noticeable as specimens of his graver style. Their yellowish lights and deep-brown shadows may be effective, but not beautiful. With all his industry, Lucas had a keen appreciation of the pleasures of the world, and his biographers give graphic accounts of a brilliant tour through the Netherlands in company with the Flemish painter Mabuse. The journey was made in a splendid barge, and enlivened by banquetings and revels. Many fellow-artists welcomed and envied the gay travelers; yet it has been supposed that Lucas was then poisoned by some jealous rival; for on his return home he was seized with a severe illness, from which he never wholly recovered, but, after lingering six years upon a sick-bed, died at the age of thirty-nine.

Hans Schoreel, a pupil of Mabuse, born in 1495, was at this time winning reputation at Haarlem. He had fallen in love during his early years with the beautiful young daughter of a painter, and, to render himself worthy of her, went to study under Michael Angelo. But he staid so many years in Italy that, on revisiting his native land, he found the lady married, and was obliged to console himself with his profession. He settled at Utrecht, and, with the exception of his matrimonial disappointment, led a prosperous and happy life, dying of gout in 1567. The zeal of the Reformers destroyed most of his pictures, but a "Virgin and Child" is in the Town-Hall of Utrecht.

His pupil Martin Hemskerk, or Martin van Veen, another most unsuccessful imitator of Michael Angelo, was once a favorite in Holland, and still has pictures at Delft and Haarlem. But the name of Van Veen reminds us rather of Otto van Veen, the instructor of Rubens, born at Leyden, 1558.

He was a very learned and accomplished man, though a very feeble painter. Six of his allegorical pictures, representing the "Triumph of the Catholic Church," are in a cabinet of the Munich Gallery, while others are shown at Antwerp.

The close of the sixteenth century, and opening of the seventeenth, bring us fairly into the departments of landscape and portrait painting, in which the Dutch were soon to rival every other nation. We will notice a few of these early artists before we attempt a sketch of Rembrandt, who proved himself a master in all branches.

Abraham Bloemart, who was born at Gorcum, 1567, and died at Utrecht, 1647, painted history, landscape, and animals, with tolerable fidelity and force; but was excelled by Jan van Goyen and Jan Wynants, both born about 1600, and sharing the honors of being considered the pioneers of Dutch landscape-painting. Both were eminently truthful in their copies of Nature, but Van Goyen's pieces are somewhat sad and desolate, while the coloring of Wynants is greener and fairer. A marvelous advance is seen in the works of Albert Cuyp (1620–1691), who still holds his rank among the most charming of all landscape-painters. His father, born, like himself, at Dort, had been an artist of some note, and a pupil of Bloemart; but the son gained and merited the title of the Dutch Claude, and pleases all critics by his lovely effects of light and atmosphere. Sunny mornings and misty evenings fascinate us upon his canvas. Often he introduces figures who ride along through the clear, bright fields, with a life-like enjoyment which the spectator shares, as for example in "The Cavalier" of the Dresden Gallery. The English profoundly admire Cuyp, and have secured many of his pictures, some

of which may be seen in the National Gallery and in the Dulwich Collection. "The Departure" and "The Return" are in the Louvre; and others, scarcely less fine, in Munich. Only a few are left in Holland, as other nations have been more appreciative than his own countrymen. Cuyp sometimes attempted flower, fruit, "still-life" pieces, and "interiors;" but his peculiar forte is so decidedly landscape that we need not pause to think of the versatility of his talents.

The brothers Jan and Andries Both, of Utrecht, born about 1608 and 1610, were also eminent for their rural scenes, and have bathed their pictures in the same rich and melting sunshine. Their coloring is usually deeper than that of Cuyp, but not more luminous. Most of their life was passed in Italy, though their best paintings are in the Louvre, London, Dresden, Munich, and German galleries. Andries was drowned at Venice, in 1654, and Jan died at Utrecht five years afterward.

The faithful imitation of Nature, which the Dutch have always and everywhere required as the first element of success, was peculiarly developed in the portraits which at this epoch came greatly into demand. We shall see in Dutch and German collections, especially at Dresden, many curiously realistic and interesting faces, dating from 1600 to 1640, to which we find the name of Mierevelt attached. They seem of a more cultivated and intellectual type than most of the sitters of Holbein or Pourbus; and we feel a strong desire to hear something of the history of these men and women, generally past middle age, who look at us with such life-like intensity from the canvas. Few painters are more vivid than Mierevelt; extremely realistic, yet not commonplace or dis-

ENTRANCE TO A WOOD (*Both*).

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agreeable. Little is known of him personally, except that he was born at Delft, in 1567, and is said to have executed five thousand portraits. His son Peter imitated his style.

Of Frank Hals (1584–1666) and his pupil Adrian Brauwer we have more definite accounts. Hals is now recognized as one of the most vigorous of Dutch portraitists, and also the founder of *genre* painting. Among his best remains are portraits in the Louvre and in London. A large "Archer's Guild" is in Amsterdam Museum. He often carried his free and generous living to dissipation and excess, and so ill-treated his pupil Brauwer that he ran away and went to Amsterdam and Antwerp, where he attracted the notice of Rubens, who would gladly have assisted and patronized him had not intemperance ruined him. Works by Hals and Mierevelt exist in New York, Chicago, and Boston.

Gerard Honthorst, born at Utrecht in 1590, first opened the way in Holland for those peculiar and masterly effects of night-light and shadow in which Rembrandt was soon to excel. He went to Rome, where he acquired the surname Gherardo "*della Notte*," Gerard of the Night. After spending some years in Italy, he paid a short visit to England, and then returned home to become the painter of the Prince of Orange. His pictures are numerous and forcible. Several specimens are in Munich and Berlin, such as "Cimon nourished by his Daughter," and the "Revels of the Prodigal Son." His "Deliverance of St. Peter by an Angel" is also extremely effective. He was the originator of a favorite subject among Dutch artists—a dentist extracting a tooth from a roaring patient. In Honthorst's large composition at Dresden the dentist operates upon his victim by candle-light.

Rembrandt van Ryn, the pride of his fatherland, and the "Shakespeare of Painting," was born at Leyden, in 1607. In him the genius of Holland culminated. The tendencies of the age conspired most fortunately to develop his character. With a realistic feeling uncommonly strong, even for the North, he combined a romantic depth of conception which seized not upon form, or superficial charm, or external beauty, but upon the innermost nature of the subject to be portrayed; so that he gives us at once the rudest prose and the most profound poetry—but a poetry which would never have produced an adequate result had it revolved within the sphere of Italian sentiment. So, too, the Protestant element of the Netherlands, which often turned away its artists from the lovely yet conventional representations of the old religion, and stripped the halo of sacredness from all inferior merit, often leaving it stranded among the lowest haunts of the people, worked its homely enfranchisement in truth and power upon the earnest soul; and then directed its attention to the essential poetry which lies at the root of holy things, and can only be discerned by the eyes of the individual mind, without the aid of traditional spectacles. What a man sees thus he will paint or speak with emphasis, if not with grace, as did Rembrandt.

The events of his life appear to have been imperfectly understood by most biographers. He is often spoken of as having been born in an old mill, married to a peasant-girl, the victim of poverty, obscurity, and avarice, with the dark shadows of his style reflected in his life, and not much light in his death: whereas facts really show us that his parents were citizens of Leyden, in easy circumstances, who were

able to send him to a Latin school, and educate him in art; that his wife "Saskia" was a handsome young lady of good fortune, and of a noble Friesland family, by whom he had the son named Titus; and that he lived comfortably, and even opulently, at Amsterdam, having gathered around him a fine collection of pictures, casts, and antiquities, which were indeed sold and dispersed, owing to his pecuniary difficulties, after Saskia's death, when he had reached the age of forty-eight or forty-nine. He supposably married again, and though his later years were spent in neglect and retirement, and devoted to painting, with ever-failing eyesight, he retained his artistic reputation; and, dying at Amsterdam, was buried in the Westerkerk. A statue has been raised to him, not very far from the small house which is said to have been his last habitation.

Not only the Dutch and Germans, but foreign judges of all nations, have ever held his works in the most flattering estimation. French critics vie with each other in his praise, in language which often sounds extravagant; and English writers exhaust their eulogies upon his lights and shadows. This point of *chiaro-oscuro* is his strongest side. In this respect his paintings and etchings, for he was as wonderful an engraver as a painter, will always be unsurpassed. Its peculiarity consisted in a concentrated mass of light in one part of his pictures, and an overwhelming and effective depth of shadow in another. Thus we find at the present day persons who profess to take what they call Rembrandt photographs—that is, photographs in which one side of the face is brought out in very brilliant high light, while the remainder melts into unusually dark shade. The management of this

peculiarity was with Rembrandt entirely different from that of the later Italian "Tenebrosi." In the first case it was attractive and mystical, in the second repulsive and vulgar. In his earlier works it does not appear so fully developed as in the maturity of his genius. Many of these works may be studied at the Hague, in whose museum hangs one of his most youthful authentic pictures, dated 1631, and entitled "The Presentation in the Temple." There, too, is preserved one of his greatest, though not most agreeable, compositions —the "Lesson in Anatomy," which shows the dissection of a corpse by Professor Tulp, who lectures and explains to seven other figures grouped around. The power of this piece is in its graphic portraiture and its natural expressions and attitudes. His portraits are everywhere marvels in art. They unite utter realism with a look as if the soul of the sitter had risen for a moment to the surface, and was just about to tell its history from the speaking eyes and lips—yet after all had suddenly retreated, and left you in doubt as to what it had meant to say. This curious suggestiveness is a feature in all Rembrandt's best efforts. He presents to us his own portrait twenty-seven times, in all phases and ages; and also that of Saskia, whom he loves to adorn with rich dresses, jewels, and drooping chains, as we see her in the Dresden Gallery, holding in her hand a flower; but strongly-marked faces, like the "Mathematician" and "Burgomaster Six," and wrinkled old men and women, were frequent subjects of his skill. One such old woman in every collection is almost invariably catalogued as his "Mother." His flesh-tints were transparent, yet very yellow, and his shadows intensely brown. "He occasionally finished the hair and beard with the handle of the brush. If

THE RAISING OF LAZARUS (*Rembrandt*).

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any one wished to examine closely his bold juxtapositions of color and thickly-laid high lights, he would push him back, saying that 'paint was unwholesome, and not to be smelled at.'"

But it is at Amsterdam that we find Rembrandt's masterpieces in the "Syndics of the Cloth Hall" and "The Night-Watch." This famous piece is really a day scene, though the strong shadows and vivid illumination produce the illusion of artificial light. Twenty-three life-size figures, in civic armor, are marching through the streets, while a young girl is in the midst of them, with a fowl suspended from her belt. Standards, colors, arms, and drapery balance each other in brilliant and harmonious disorder, and their glow and gloom make this pictured band of soldiers the greatest attraction of the Museum.

Sacred themes, as well as his fine portraits, afford the clearest evidence of Rembrandt's singular power. He was very fond of Old Testament scenes, with their Oriental costumes, romantic localities, and significant attitudes. The personages and the accessories he copied indeed from the most real and homely models, not caring in the least for beauty or ordinary sentiment, but rendering them with a sort of wild invention, fantastic and original. Such are his "Sacrifice of Isaac," at St. Petersburg; his "Angel Raphael leaving the Family of Tobit, and soaring upward into a Shining Celestial Atmosphere;" his "Saul and the Witch of Endor;" his "Blinding of Samson," at Cassel; his "Sacrifice of Manoah," at Dresden; and another picture in the same gallery, formerly known as "The Banquet of Ahasuerus," but now believed to be "Samson among the Philistines." Yet his characteris-

tics are stronger in paintings or etchings from New Testament history. The "Resurrection of Lazarus;" the "Descent from the Cross," at Munich; a "Crucifixion," in dark and stormy weather; an "Entombment," in the obscurity of a deep vault; a "Nativity," illuminated by the pale glow of a lamp; a "Resurrection," lit by one single ray in the darkness of the night; and an "Ascension," where Christ lights up the whole scene with the brilliancy emanating from himself, are all examples of his method. But nothing more strikingly illustrates the working of his mind than the sketch in bistre for a "Supper at Emmaus," which is instanced by Charles Blanc — a common room; a small, rude table; ordinary chairs for seats; the two disciples no way above the level of average Dutch peasants. But the figure of Christ has disappeared; his vacant chair is filled with dazzling, unutterable radiance; and the disciples are seized with a sublime terror; "for in the spot where they had just heard his voice and broken bread with him, they see a supernatural light which has replaced the vanished God." The artist has left us a similar picture in the Louvre, yet with a different conception. In the painting "the Lord is there, with a space of light before him; but in the etching he is gone."

In contrast to these it must be acknowledged that his mythological compositions, such as the "Rape of Ganymede," are often grotesque and coarse, while no one could be very agreeably impressed with the well-executed painting in the Dresden Gallery representing himself seated, and holding a drinking-glass, with his wife upon his knee. Saskia's likeness may also be discerned in the celebrated "Jewish Bride." In the Louvre are "The Carpenter's Family" and portraits

of himself, one exceedingly handsome ; with several other very valuable pictures. A few excellent portraits from his hand are now found in the United States. The National Gallery, London, owns a splendid portrait of a Rabbi, an "Adoration of the Shepherds," the "Woman taken in Adultery," an "Old Lady in Cap and Ruff," and others. The New York Museum has the admirable "Gilder" and "Burgomaster." Rembrandt's numerous etchings and drawings display the same mysterious effects of light and shade as his paintings, and are now rare and costly. Many of them may be examined in the British and Amsterdam Museums.

Though none of Rembrandt's pupils could reproduce his style, yet he instructed some clever artists who did credit to his training. Govaert Flinck (1615–1660), who also imitated Murillo, not only succeeded in portraits, but executed an "Assembly of the Civic Guard" for the Amsterdam Gallery ; an "Expulsion of Hagar," for Berlin ; and a "Guard-Room," and "Isaac blessing Jacob," for Munich. Gerbrandt van der Eckhout (1621–1674) aspired to compose and color like his master, selecting, like him, from the history of the Bible ; while Ferdinand Bol, of Dordrecht (1611–1681), often rises into independent vigor. Both his portraits and historical pieces are worthy of commendation, especially the "Regents of Hospital," in Amsterdam, and "David's Letter concerning Uriah," at Dresden. Solomon Koninck (1609–1668) may not have been in Rembrandt's studio, but was one of his most able followers. His wrinkled faces and aged heads are very powerful ; while his "Reading Hermit," at Dresden, who sits holding an open book, might be attributed to a far more celebrated hand.

But of all the pupils or successors of Rembrandt none has become so famous as Gerard Dow, or Dou. He, too, was a native of Leyden, born in 1613. His father, who was a glazier, placed him at the age of fifteen with Rembrandt, from whom he learned the management of light and shade, and harmonious blending of colors. His practical and unpoetic nature made no fantastic uses of this knowledge, but turned it to the delineation of quiet and sober scenes, full of homely but never vulgar realism, and minute details. So patient, so laborious, yet so facile and pleasing in coloring, he is truly a marvel of application and skill. A friend once complimented the execution of a broomstick in one of his pictures, but the indefatigable artist answered that he had yet three days' work to do upon it. So particular was he that no speck of dust should ever defile his painting that he is said to have purposely worked in a studio which opened upon a ditch. He left two hundred pictures, which are now exceedingly valuable. All are small in size, and contain but few figures. They are to be found in nearly every extensive gallery. His masterpiece is "The Woman with the Dropsy" ("*La Femme hydropique*"), in the Louvre. A sick lady sits in an arm-chair; her daughter kneels before her, weeping and kissing her hand. A servant gives her medicine; and somewhat in front stands the physician who turns to the window and examines a bottle. Next to this may be ranked the "Reading of the Bible," in Paris; "Poulterer's Shop," in London; and "Evening School," in the Amsterdam Museum, with gleaming candle-light upon the faces of the children. In the same Museum he is further represented by some excellent portraits. His old women are true to the life. He frequently

painted his own likeness, as at Brussels, Dresden, Florence, Paris, and London. He lived till 1675 or 1680, and time by no means lessened but rather matured and polished his artistic powers.

Gerard Terburg (1617–1681) was another cheerful *genre* painter, who introduces us to comfortable and pleasant apartments, where well-dressed ladies fill their elegant domestic sphere. No one ever quite equaled him in the finishing of silk, satin, and velvet. His finest picture is the "Paternal Admonition," at Amsterdam, repeated by himself in the Museum of Berlin. It is better known as "The Satin Gown," from the white and glistening robe of the somewhat portly daughter who stands, with her back toward the spectator, to listen to her father's mild rebuke. Terburg's works are not so numerous as those of Dow, and are almost as highly prized. "The Guitar Lesson," in London; "The Lady washing her Hands," in Dresden; "The Music-Lesson," "The Gallant Officer," and other pictures in the Louvre, are good illustrations of his style.

Bartholomew van der Helst was a very different and most vigorous artist. He was born at Amsterdam, 1613, and died in the same city, 1670. It is there he must be studied, for his best works have never been removed to other collections. Many critics consider him the ablest portrait-painter of Holland. His most remarkable production is the "Banquet of the Civic Guard of Amsterdam, on the Solemnization of the Peace of Westphalia." Twenty-five figures, the size of life, each a portrait, are seated at a long table, in careless, easy attitudes, with splendid accessories of gay banners, glittering armor, and rich drinking-vessels. Sir Joshua Reynolds re-

marked of it, "This is perhaps the finest *portrait-picture* which exists." There is another celebrated scene in the Amsterdam Museum, called "The Distribution of Archery Prizes," which is repeated, in much smaller dimensions, in the Louvre.

Following the course of the seventeenth century, we come to a number of Dutch *genre* painters whom we can but briefly notice. All whom we shall mention are more or less famous in their peculiar line; all are highly appreciated by those who delight in faithful and simple representations of ordinary life, and rendering of minute details; all can bear the closest scrutiny, and are sometimes even improved by a microscope; while all have left us pictures wonderfully finished; though the marvel is, that many of them should ever have been begun!

Adrian van Ostade, born at Lübeck in 1610, but settled at Amsterdam, is very favorably known, both in Holland and England. He was fond of peasantry, interiors, rural concerts, taverns, and vine-wreathed cottages; and painted nearly four hundred *genre* scenes, including the "Schoolmaster," in the Louvre, and "Alchemist," in London. His brother, Isaac van Ostade, who is less in merit, gives us similar subjects, and also made a specialty of winter-scenes, and the frozen canals of Holland.

Gabriel Metzu, born in Leyden, 1630, sometimes attempted allegorical and historical compositions, but was far more successful in *genre*, in which he showed himself one of the most pleasing masters. His coloring is pure and rich, and his execution delicate yet free. His pictures command high prices in England and Germany. Eight are in the Louvre,

among them "The Vegetable Market at Amsterdam," and a "Music-Lesson;" seven at Dresden, especially "The Poulterers" and "The Lace-Maker;" while Berlin, Munich, and Florence also possess his works. "The Duet" and other examples are found in London. The date of his death is uncertain—probably not till after 1667.

His friend Jan Steen, a gay and able artist, born at Leyden, 1626, principally devoted himself to portraying the pleasures of eating and drinking, in pictures distinguished by easy and rapid touch, attractive coloring, and unusual dramatic effect. He so delighted in wine that he himself kept a tavern, and has left behind him an unenviable reputation for drunkenness and riot. Yet he must have been slandered; for before his death, in 1679, he had certainly painted more than two hundred pictures, which required some soberness and industry. The best of these is "The Representation of Human Life," at the Hague, which apparently makes the whole business of man to consist in opening and eating oysters, an occupation which all the twenty figures, dispersed in various positions over the canvas, are eagerly pursuing. At the Louvre he has only a "Fête" and "Flemish Festival," larger than most *genre* scenes; at Munich, a "Physician visiting a Lady;" at London, "The Music-Master;" a remarkable "Alchemist" in a private Venetian gallery; the "Feast of St. Nicholas," and "Lady and Parrot," at Amsterdam; with numberless "Peasant Groups" in Holland, a "Family Feast" in Florence, and other scenes in German galleries.

Frans van Mieris (1635–1681) was a less clever but more aristocratic painter. He was a native of Delft, and a pupil of Gerard Dow, who complimented him by calling him the

prince of his pupils. His finish is as exquisite as a miniature, and many of his pictures are kept under glass. He preferred small subjects from high life, especially elegant ladies, the texture of whose resplendent dresses he gives with the utmost fidelity and delicacy. Several of his works are in the Uffizi, Florence; fifteen at Dresden, including a "Tinker," a "Young Girl playing the Lute," and "The Painter's Studio and Portrait;" fourteen at Munich, particularly the "Lady fainting" and "Woman with a Parrot;" and four at the Louvre, of somewhat less merit. His son William, best represented at Dresden, imitated his father, but could not equal him in talent.

Gottfried Schalken (1643–1706), another pupil of Gerard Dow, and a resident of Dort, was especially noted for small candle-light scenes. His masterpiece is "The Ten Virgins," at Munich. "They are seen by night, hurrying to the door of a palace. On the side of the foolish virgins the only light is from a waning moon. The other side of the picture is lighted by the procession of the wise virgins with their flaming lamps."

Caspar Netscher, who was born at Heidelberg, 1639, and died at the Hague in 1684, was a master of *genre*, and is well represented in London, and in the Dresden Gallery, where we may find, among other works, "A Young Man writing a Letter," which is thought to be his own portrait; and "The Music-Lesson," a subject dear to Dutch fancy which he has repeated at the Louvre. A description of the latter picture will serve as an illustration of the general treatment adopted for such a scene: "A young girl, in white satin, is seated near a table covered with a rich cloth, taking

a lesson of a music-master who is smitten with her beauty. He presents a sheet of music to his pupil, and, while pointing out with his finger the words of the song, declares his love, but is interrupted by a little page who noiselessly advances, holding a violin." Peter van Hooghe, of about the same date, was a fine painter of sunny interiors and courtyards. His pictures are prized in England.

Jan van der Meer, of Delft (1632–1695), was a charming *genre* as well as landscape painter. A masterpiece from his brush, called "The Love Letter," is in Dresden; the "Milk-maid," in Amsterdam; and "Young Musician," in London. Nicholas Maes, his contemporary, has also excellent *genre* scenes and portraits in English collections.

Adrian van der Werff, born in a village near Rotterdam, in 1659, may be considered as the last of this class of artists. His works are severely criticised, but have been successful in pleasing the popular taste, and belong to all large galleries. He was partial to classical and sacred subjects, which he executed with some affectation, but with the utmost delicacy and ivory-like polish. His technical merits are great, but he lacks expression. An entire cabinet is devoted to him in the Munich Pinakothek, and he may also be studied at Amsterdam, Dresden, Berlin, St. Petersburg, and the Louvre. Among his best pictures are "Abraham sending away Hagar," "The Penitent Magdalene," and the "Adoration of the Shepherds." He died at Rotterdam, in 1722, after a long and prosperous career.

The landscape-painters of Holland, who succeeded Cuyp and have given such deserved reputation to Dutch art, now claim consideration. Their name is legion, but a judicious

selection can be made of the most able and widely known. At the head of these stand indisputably the two Ruysdaels. Solomon, the elder, born at Haarlem, in 1600 or 1610, was an accurate imitator of Nature, but it was the Nature of his own fatherland—straight canals and peaceful rivers, bordered by quiet houses and orderly trees; his nephew Jacob, many years his junior, looked upon the same scenery, rendered the same landscapes, but threw over them a mystic and melancholy grace—

> "The light that never was on sea or shore,
> The consecration, and the poet's dream."

With masterly truth of delineation he could portray a forest-glade, sombre and solemn with its dark-green foliage, its silent pool, or overflowing stream; or a wide twilight plain, across whose solitary road has fallen a dead and withered tree; or a wild and deep ravine down whose rocky sides leaps a water-fall, while a lonely, ruined castle frowns above it on the height. Every stroke is simple, yet every touch effective. No accessories are employed, and none are needed. We feel, but cannot define, the pathos. It is not enough to say that his outlines are firm and correct, his sunshine and shadows powerfully blended, and his masses of foliage rich, broad, and admirably arranged; but we must admit that there is an inner sentiment which transfigures these details into poetry. Each picture is an elegy. His works are comparatively numerous; over one hundred of them having been purchased in England, mostly by private collectors, though a few are in the London Gallery. Dresden, however, owns his most celebrated pieces—the desolate "Monastery" overlooking a shadowy river; the "Chase," or stag-hunt, in a

beech-forest; and the "Cemetery of the Jews," of which Charles Blanc says: "Three or four tombs, composed of large stones, hewn in rough and simple style, lie scattered in disorder at the foot of a great elm-tree. The unequal and stony soil, rarely pressed by the foot of man, is covered with grass and wild plants. In the background is seen a mass of tufted trees surmounted by the spire of a church. The sky is dark; but a splendid and glowing sunbeam breaks between two clouds, and falls upon this field of death. The scene might be designated 'Life and Death,' but the splendor of this light has in it something cold and wan which it is impossible to define."

Holland has allowed most of Ruysdael's best landscapes to pass into foreign countries; though Amsterdam has preserved a memorable "Water-fall," and a "View of Bentheim Castle," one of the artist's favorite studies. The Hermitage at St. Petersburg has fifteen, and Munich nine excellent pictures; some quite large in size. In the Louvre he is not well represented, except by a "Storm at Sea," where the wind sweeps passionately from an angry sky along the Dutch coast, and lashes the dark waves into foam. Vienna possesses one of his largest and most extraordinary landscapes, called "The Forest." Only "a calm sky crossed by fleeting clouds; a clump of high trees on a flat, barren country, through which a pathway winds, cut off in the foreground by a stream, and losing itself in the distant horizon"—yet none but Claude Lorraine has equaled its simple vividness and suggestive charm.

Before the death of Ruysdael, in 1682, his friend, or possibly his pupil, Meindert Hobbema, was industriously pursuing

the same style. His treatment of foliage and the arrangement of his foregrounds may equal Ruysdael's; but the poetic sentiment is wanting, though his coloring is more brilliant and cheerful. Modern judgments are kinder to him than the opinions of his own time; for, though his landscapes were long neglected, they are now very valuable, and sell for four thousand guineas. England has secured his happiest efforts, which are usually warm, sunny, and peaceful; but good specimens may be found at Berlin, and in the Belvedere, Vienna.

Artus van der Neer (1603–1677), a landscapist of the same period, also succeeded, though in a much more limited range, in combining Dutch monotony and romantic mystery. He is the painter of moonlight, twilight and night-light, pale mists and fantastic fires. In the London Gallery he is represented by an "Evening Scene," and a "River Scene by Moonlight;" in the Louvre by "Moonlight Views;" and in Berlin by a "Conflagration at a Dutch Seaport."

Nicholas Berchem, or Berghem, of Haarlem (1620–1683), began to paint at ten years old, but soon found it necessary to draw inspiration from the landscapes of Italy instead of the scenery of Holland. His pastoral pieces in the German galleries are generally Southern in character, and he loved to introduce "red rocks, blue distances, and festooned terraces." He has executed in the Louvre a "View of Nice," and the "Port of Genoa;" but his "Crossing the Ford," "Milking a Goat," and "Landscapes with Cattle," better exemplify his style. Sometimes in his oil-paintings or etchings he passes to quite other themes, as in his "Boaz and Ruth," at Amsterdam; or "A Turk talking to a Woman," at the Hague.

Another Italianized Dutchman was Hermann van Swane-

velt, a native of Woerden, but a pupil of Claude Lorraine. He did not profit much by his advantages, for his coloring remained cold and his manner artificial; but he is highly praised as an etcher and designer of Roman views.

Philip Wouvermans, born at Haarlem, in 1619, was a more picturesque and prolific artist. Between seven and eight hundred spirited paintings are ascribed to him, though all cannot be genuine. Many are battle and hunting scenes filled with cavaliers, dogs, and horses. His masterpieces are in Buckingham Palace, and National Gallery, London; a "Hawking Party," at Amsterdam; also the "Milk-Can," in Dresden. Thirteen of his works are in the Louvre; forty-nine at St. Petersburg, including "The Burning Mill;" a "Stag-Hunt," and sixteen others, are at Munich; "The Hay-Cart," at the Hague; and sixty-four at Dresden. It is said that he invariably placed a white horse in every picture, as may be seen even in an "Annunciation to the Shepherds," where the steed and his rider watch the angelic messengers from an adjacent hill. Time and study greatly improved his tone and touch; but he died before attaining his fiftieth year.

The mention of Paul Potter recalls at once the animals and pastures for which he is famous. Few Dutch painters enjoy more general and practical renown. He was born at Enkhuysen, in 1625, passed his youth at the Hague, and finally removed to Amsterdam, where he died in 1654. Sheep and cattle, grassy meadows, and calm pools, all reposing in pleasant atmosphere, are his most congenial subjects. He loved animals, not only on canvas, but in farms and fields; familiarized himself with their habits, and carefully copied their traits, down to the falling of a hair, or the point of a

horn, with the most effective coloring, and the most entire accuracy. He might represent them gigantic in size, but he never slighted their finish. The "Young Bull," of the Hague, painted at twenty-two, immediately established his reputation. This immense creature, perfectly portrayed, stands proudly in the foreground, while a shepherd, three sheep, and a cow, complete the group. A "Bear-Hunt," of exaggerated proportions, is shown in the Amsterdam Museum; and smaller and milder pieces from his hand are tolerably plentiful in England and Germany. The Hermitage at St. Petersburg contains nine of his best pictures, especially "The Condemnation of Man by a Tribunal of Animals," his famous cow, and a landscape, in which a barn-yard appears to have been let loose, and mixed in sunny confusion with goats and asses, wayfarers and horses.

The same department of art is further illustrated by Adrian van de Velde, of Amsterdam (1635–1672). Like Potter, he scarcely lived to reach the prime of manhood, yet left nearly two hundred paintings and twenty-six engravings. His animals and landscapes were excellent; his human figures correctly drawn; and the tone of his pictures clear, bright, and calm, with fine aërial perspective. His large Brabant landscape, in the neighborhood of Antwerp, contains his own and his wife's portrait. Good specimens of his ability exist in Dresden and in the Louvre; but the name of Van de Velde is better known through Willem, the unrivaled marine painter

These brothers Van de Velde were the sons of an earlier artist of Leyden, who also made a specialty of marine painting, and was patronized and pensioned in England, but

whose memory is now merged in that of his children, Willem and Adrian. Willem was born in Amsterdam, in 1633. He soon displayed his partiality for the sea, and followed his father to England, where there was a constant demand for their pictures, which even now bring enormous prices. Every phase of the ocean has been represented by his brush—tempest and quiet; clouds and sunshine; full-rigged vessels, and shining cities on receding coasts. He also excelled in sea-fights; and exhibited, with cool impartiality, the naval victories of the English over the Dutch quite as vividly as those of the Dutch over the English. In the National Gallery, London, hang nine of his works. The Louvre has a "Calm," small, but very fine in perspective and finish; the Hague and Amsterdam possess several, including a well-chosen view of the latter city; and a "Storm" and "Calm" are in one of the cabinets of the Munich Gallery. He died in 1707, while his rival, Ludolf Backhuysen, born at Embden, in 1631, was also winning fame at Amsterdam.

Backhuysen is said to have commenced his career as a writing-master, and to have subsequently given lessons in marine drawing to Peter the Great of Russia. He delighted in shipping, and introduces frigates and fleets into most of his compositions. His coloring is generally opaque and dark, as he preferred rough seas and gloomy skies to serener and transparent air. His pictures, as well as those of Van de Velde, adorn the most important public and private galleries of England; while the "Return of William of Orange," at the Hague; the "Embarkation of Jan de Witt," at Amsterdam; a "View of the Port of Amsterdam," at Vienna; and the "Seaport of Antwerp." at Munich, may be specially

enumerated among the variety of his works. His death, at Amsterdam, in 1709, closes the list of Dutch marine masters, and brings us to a brief notice of the delineators of architecture and still-life.

As painters of buildings, we may therefore first mention the two Hendricks van Steenwyck, father and son, who were peculiarly successful in depicting interiors of churches, with vanishing perspective and rich ornamental accessories, as may be observed at Vienna and in the Louvre. Peter Neefs (1578–1656) continued the same architectural style, sometimes adding a torchlight illumination to increase the effect. He, too, is represented in the Louvre, though he may be more favorably judged by a "Night Interior," at Munich, and a "Gothic Church," at Vienna. But the most picturesque of these "little masters" is doubtless Jan van der Heyden (1637–1712), who devoted himself to "*exteriors*," in which he sets before our eyes "every stone in a wall, every tile on a roof, every paving-stone in a street, every leaf on a tree!" Thus his works, which number about one hundred and sixty, and are dispersed through Holland, Germany, and England, give us most faithful views of many Dutch towns, market-places, and gardens, pleasing in color, and miniature-like in finish.

Another father and son, Jan Baptist Weenix (1621–1660) and Jan Weenix the younger (1644–1719), both of Amsterdam, are celebrated for their birds and animals, living and dead. The elder Weenix also rendered larger subjects, as in his "Knife-Grinder" and "Young Girl asleep," at Munich; but the younger is known by his cocks, partridges, hares, and other game, especially the "Pheasant" at the Hague.

Both have pictures in Holland, Dresden, Munich, and the Louvre.

Their pupil, Melchior Hondekoeter, of Utrecht (1636–1695), may be called the painter of the poultry-yard. Though descended from the Marquis of Waterloo, his artistic ambition did not soar above hens and ducks, except possibly to rise on rare occasions to a peacock. He is of course highly esteemed in his native land, and an occasional swan or turkey of his creation has strayed as far as Paris and St. Petersburg. Willem Kalf, of Amsterdam (1630–1693), was an enthusiast for kitchen-scenes, into which he infused as much poetry as the nature of the case would permit. Pots, pans, vases, vegetables, and crockery, attest his skill.

Among the more modest but more interesting painters of flowers and fruit, David de Heem, of Utrecht (1600–1674), occupies the first rank. His plants, blossoms, fruit, and insects, are familiar to travelers in Northern Europe; while his plates, and glass or crystal vessels, are remarkably well done. Cornelis de Heem, his son, imitated him in the same *genre*, as did afterward Jan van Huysum, of Amsterdam (1682–1749), whose pictures of bouquets, vases, and birds'-nests, are particularly pretty, and are eagerly purchased for large sums. Rachel Ruysch, daughter of an anatomical professor of Amsterdam, has almost equal reputation for flower-painting, and drew and colored with a precision and fidelity which would put the modern proficients in this branch of art to the blush. Bidding farewell to her floral beauties, we abandon Protestant Holland for fervent Spain.

CHAPTER XV.

PAINTING IN SPAIN.

THE Spanish school of painting, so restricted both in its artistic and geographical limits, so intense in its expression, and so peculiar and national in its characteristics, ranks next to the Italian and German in point of time, and vies with the German in importance. Fortunately for the public, the only two of its painters extensively known are the very two who give us the essence of Spanish genius; so that Murillo and Velasquez can well interpret to those who have never visited Madrid or Seville the art of a country where romance and asceticism meet in a strange embrace. No school of painting is so distinctly recognizable, because so uniform, as that of Spain. Its grand features are religious enthusiasm and passionate sensuousness, combined with a singular realism. As Taine observes: "The Spanish painters put before our eyes the type of their race; a dry, nervous animal, with firmly-knit muscles, hardened by his burning suns, and the north wind of his sierras; dark, austere; boiling with suppressed passions, and ardent with interior fire."

Classic art has ever been a stranger in the land. Studies from real life, either in the portraits of its grandees or its

picturesque peasantry, have been almost the only variations from severe or poetic religious representations. The Church has held full sway over the art of Spain, and her power has been exercised with a rigorous hand. Nor could this power have left such universal impress, had not the hearts of the people seconded its authority. Most of the painters were fervent to fanaticism. A state of inspired ecstasy was their highest personal aspiration, as well as a fitting subject for the brush. Their pictures are suggestive of *auto-da-fés*, and still exhale an aroma of the Inquisition. For the Inquisition, which regulated the domestic as well as the public concerns of the Spaniards, had its own idea of the mission and limits of art, and most actively took it upon itself to see that such mission should be fulfilled. The proper instruction of the masses was considered its first object. "For the learned and the lettered," says an author in the reign of Philip IV., "written knowledge may suffice; but for the ignorant what master is like painting? They may read their duty in a picture, although they cannot search for it in books." For this reason scenes from the life of Christ and of the saints, but more especially of the Virgin, were multiplied. Praying and ecstatic monks, in every stage of devotion and rapture, were displayed in sombre yet glowing colors to popular admiration. All this was to be done with the most rigid decorum and modesty. No loosely-robed Madonnas or unclad Magdalenes were ever allowed to profane the public eye. Every scrap of nudity was strictly forbidden. Even the feet of the Virgin could not be naked; and Murillo himself dared not sin against such a rule. While avoiding the unpoetical attribute of shoes, he has always contrived to conceal the

feet in clouds or drapery. The penalty for disobedience in such matters was excommunication, a fine of fifteen hundred ducats, and a year's exile; though a slighter punishment was inflicted upon an indiscreet student who had depicted the Virgin in a wide-hooped petticoat! As may be inferred from such restrictions, the knowledge of anatomy was limited in the extreme, but a special grace and facility in painting drapery became a characteristic of the school. Numerous artistic questions were gravely considered by the Inquisition, pondered by the painter, and finally decided by a celestial communication to some artist or saint. The problem, for instance, whether the devil should be represented with horns, could only be settled on the authority of a vision of St. Teresa! A tail was allowed him, on the theory of general probabilities. Sometimes the Virgin herself appeared, and directed in what dress she should be painted. The blue and white which have become her traditional colors, through the usage of Murillo and painters of similar subjects, were revealed as her own chosen robes to Donna Beatrice de Silva, a Portuguese nun, who founded the Order of the Immaculate Conception.

The early art of Spain shows us no such clear and gradual dawn as we may trace in Italy. Up to the thirteenth century, only a very few MSS. reward the search of the investigator. One of these, a missal of the tenth century, is in the Library of Madrid, "adorned with illuminations and rude portraits of ancient kings." Another, preserved in England, and dating from the twelfth century, is an illumination of some of the writings of St. Jerome. On one of its pages is a representation of the rich man Dives, holding two cornu-

copias as symbols of abundance. A blue Beelzebub, spotted with green, and another violet-colored demon, are harpooning him, while two serpents bite his arms, and two toads his feet. Mention is made of some ancient wall-paintings, said to have existed in 1600, in the church of St. Peter, in the city of Cordova, and supposed to have been executed before the invasion of the country by the Mohammedans. In a convent of Seville is preserved a portrait of St. Ferdinand III., of the early part of the thirteenth century, "dark and dingy in color, and ornamented with gilding." About the middle of that century, a Spanish painter, named Pedro, appears to have migrated to England, where he attached himself to the court of Henry III., at the moderate wages of sixpence a day; while in the year 1291 a certain Rodrigo Estéban is recorded as painter to King Sancho IV.

From this time to the sixteenth century, Cean Bermudez, the Spanish art historian, gives a list of twenty-five painters, the most skillful of whom, however, was an Italian named Starnina, born in 1354, and a pupil of Antonio Veneziano. About 1390 the Archbishop of Toledo caused the cathedral cloisters "to be painted in the style of Giotto," with groups of burning heretics particularly specified among the subjects. But these were all effaced a hundred years ago, to make room for modern frescoes.

In the fifteenth century distinct schools of painting began to be known in Spain. Toledo took the lead; then followed Seville, Madrid, and Valencia. But the school of Toledo was afterward merged in that of Madrid, and Valencia in that of Seville. At Seville appeared, in 1454, Sanchez de Castro, who painted a gigantic "St. Christopher," in the church

of St. Julian; and, in a convent near Seville, an "Annunciation," where the Virgin held in her hand a rosary and a pair of spectacles. But his works may be considered as extinct. The sixteenth century was the heroic age of Spain. The reign of Charles V. opened both Italy and Flanders to his subjects, and the wonderful creations of Leonardo da Vinci, Michael Angelo, and Raphael, were to be seen in primeval freshness. Spanish artists flocked to Rome to study under its eminent masters; and painters from Italy and the Netherlands, attracted by tales of royal munificence, brought their pictures and their pencils to the Spanish court. Among them was Pedro Campaña, a Fleming, whose "Descent from the Cross," at Seville, so impressed Murillo that he desired to be buried before it.

At this time, the native schools began to assume character and importance. Luis de Vargas, born about 1502, in Seville, was the first artist of merit in that city of whose labors posterity is able to judge. He was peculiarly austere and devout in his life, and kept by his bedside a coffin in which he was wont to lie down and meditate on death. Being of this disposition, it naturally followed that he gave his entire attention to sacred subjects. He spent twenty-eight years in Italy, and has the credit of being one of the first to teach his countrymen the true method of oil and fresco painting; but his knowledge of such artistic secrets could not have been very thorough, for the frescoes which he executed with great industry, and which gained him at the time much reputation, were so little able to withstand the attacks of decay that they are now almost entirely obliterated. His few remaining works must be studied in the cathedral of Seville. The

finest is entitled "The Temporal Generation of our Lord." The holy Child lies in the lap of his mother; a procession of his ancestors throng around in adoration. Adam is kneeling conspicuously in the foreground, and one of his legs is so well painted that from it the picture has been called "La Gamba."

Vicente de Joanes, or Vicente Juan Macip, often called Juan Joanes, was born near the beautiful city of Valencia, in 1523, and may be regarded as the founder of the Valencian school. Like other artists of that day he dedicated his pencil wholly to the service of the Church, and prepared himself for his work by fasting, confession, and the reception of the Eucharist. But in talent he was far superior to his predecessors or contemporaries. The influence of the locality in which he lived, with its sunny climate, soft fields, and brilliant skies, so different from the colder landscapes of Castile, blended with his own pure taste to produce warmth and splendor of color with vivid expression and grace of design. The Spaniards are fond of calling him their Raphael; but though he had the opportunity to study Raphael's masterpieces in Italy, he is thought to have been himself the pupil of Giulio Romano. His works are rare, except in Valencia and Madrid. As a portrait-painter he excelled; and one of his finest existing efforts is a most admirable portrait of Don Luis de Castelvy, in the Madrid Gallery. At Madrid is also to be found a series of six pictures on the "Life and Martyrdom of St. Stephen," with a particularly good figure of Saul the persecutor—a subject which could certainly have been studied from real life in Spain. At Valencia he painted a very celebrated picture for the Jesuits, called "La Purissima,"

modeled upon a vision of his confessor, which was endowed with miraculous powers, and widely engraved. But, according to Stirling, it utterly disappeared during the War of Independence. In the cathedral still remains a "Baptism of Christ;" and in the sacristy is a "Good Shepherd," with the lamb upon his shoulder—a subject entirely neglected in previous art since the days of the Catacombs. Indeed, the great merit of Joanes is the beautiful and touching conception of Christ which he embodied, particularly in his frequently-repeated pictures of "The Last Supper," the best of which is in the church of St. Nicholas, Valencia. It is small in size, only four feet wide by two high, but is exquisite in detail. Joanes died at Bocairente, leaving behind him an artist son, Juan.

While Joanes was pursuing his pious labors, far from the atmosphere of the court, Alonzo Berruguete, a native of Castile, born in 1480, was obtaining great celebrity as architect, painter, and sculptor, to Charles V. He had visited Rome with Michael Angelo in 1504, and after an absence of fifteen or sixteen years returned to his own land, to be called by his countrymen the Michael Angelo of Spain. This title must have referred to the variety rather than to the brilliancy of his acquirements. The remains which he has left behind him are principally in decorative architecture and statuary, some of which may be seen at Toledo. He died rich, and was magnificently buried at the king's expense.

One of the chief merits of Charles V. was his liberal patronage of Titian, many of whose works he added to his treasures. The emperor, in his enthusiasm for the artist, once remarked that Titian was worthy of being served by Cæsar.

It is now ascertained that the great Venetian did not himself visit Spain, but was present at Charles's court at Augsburg, and on other occasions in Italy, where he painted the celebrated portraits which now adorn the Royal Gallery. The pictures thus brought to Madrid aroused boundless admiration and delight, and furnished, especially in their glowing color, models for imitation of which the Spaniards gladly availed themselves. Many journeyed across the sierras to study in the same school; while those at home generally adopted more or less of his style. Philip II. was equally appreciative of Titian, and secured his services for the Escurial, that superb palace monastery whose erection was the passion of his reign. Flemish and Italian artists, among whom were Michael Coxie and the eccentric Domenico Theotocopuli, known as "El Greco," labored with assiduity at the pictures and frescoes upon its walls; but the first native genius summoned to assist in the undertaking was Luis Morales, born at Badajoz about 1510, and usually surnamed "The Divine" —*why*, it is difficult to conjecture, unless for the very devout nature of his subjects; certainly not from his treatment of them. He expresses the extreme of religious woe, and the depth of doleful desolation. Crucifixions, Ecce Homos, and Mater Dolorosas, were his chosen themes. No cheerful line was ever drawn by his pencil. But he succeeded in suggesting the sorrowful soul beneath the worn and haggard features, and his coloring sometimes attained a sober richness. He always painted on panel or copper, and finished his pictures with exceeding care and minuteness. They are now scarce, and highly prized. The principal are at Madrid, especially a "Christ crowned with Thorns," and "The Saviour's Circum-

cision," remarkable for the fine heads of the taper-bearing maidens. To him is ascribed in the Louvre a picture of "Christ fainting beneath the Cross," whose authenticity has, however, been questioned. Morales died in 1586, at Badajoz, where the street in which he lived is named in his honor.

Alonzo Sanchez Coello may be styled the first great Spanish portrait-painter. He was court-painter to Philip II. about 1570, and was much beloved by his royal master. His paintings, mostly portraits, are in the Gallery of Madrid.

King Philip's favor was shared by Juan Fernandez Navarette, commonly called "El Mudo," "the dumb painter." He was born at Logroño, in 1526, and became deaf, after a severe illness, at three years of age, in consequence of which he never learned to speak. His family were wealthy, and gave him a liberal education. He was sent to study art in Italy, and on his return to Spain was commended to the king as one of the painters for the Escurial, where his brilliancy of color caused him to be complimented as the Spanish Titian. Especially worthy of notice is his "Nativity," which contains so fine a pastoral group that the picture is known as "The Beautiful Shepherds." Navarette died at Toledo, in 1579.

"Pablo de Cespedes, painter, sculptor, and architect; poet, scholar, and divine; and equally an ornament of the arts and literature of Spain, was born at Cordova, in 1538." After such a preamble, the reader will eagerly inquire where the works of so distinguished an artist may be studied, and it is melancholy to inform him that scarcely a trace of all this remains, except a very large but very faded "Last Supper," in the cathedral of Cordova. His works are supposed to have been carried away, lost, or destroyed. Yet in his day

and generation he possessed a most enviable reputation. He had all the advantages of a long residence in Rome, was perfectly versed in modern and ancient languages, and could even converse in Hebrew and Arabic. A fragment of his 'Poem on Painting" has been preserved to us. It is esteemed as a classic by all Castilian critics, and a few of its quaint lines may possibly he interesting:

"His pencils first demand the painter's care,
Of various size, for various use designed,
And formed of quills in which the silken hair
Of sylvan creatures he must closely bind.
The surly wild-boar's stubborn back is rough
With store of bristles, wiry, long, and tough.

"Next from the sweet-pear's variegated stock
Your palette shape, with surface smooth and shining;
Pierce then a hole in front, in which to lock
Your thumb, the tablet to its place confining,
While on its polished plane the paints you fix,
And various shades in nice gradation mix."

To him succeeded a master who has left not so much fame, but a great many more pictures—Juan de las Roelas, born at Seville, in 1558 or 1560. He was the son of a noble family, probably studied at Venice, and finally received the appointment of prebendary to the church of Olivarez, a town northwest of Seville. His coloring was warm and harmonious, his outlines grand, and his style suggestive of Tintoretto. He was peculiarly successful in his delineation of Spanish friars. Sir Edmund Head remarks: "The Carthusians of Zurbaran and the Jesuits of Roelas give us the very essence of those orders." He has only one painting in the Museum of Madrid, "Moses striking the Rock," sometimes called "The Cala-

bash," from a woman near the foreground who is drinking from a gourd. But in the churches of Seville many of his compositions are still found, among them his masterpiece, "The Transit of St. Isidore." For the Convent of Mercy he painted a "St. Anne teaching the Virgin to read." "The Virgin kneels before her mother, reading in a missal. She is thirteen or fourteen years old, with a rose-colored tunic and a blue mantle spotted with stars, and with an imperial crown on her head. At her side St. Anne has a buffet with refreshments; underneath it are a little cat and dog; close to the Virgin stand a work-basket and some playthings." This picture incurred the severe censure of the Inquisition; partly on account of the buffet and sweetmeats, but more especially for the reason that it was profanity to suppose the Virgin ignorant of any thing; "for," as one of their authorities declares, "if she did not talk from the time of her birth, it was not because she was unable, but because she did not choose to do so."

But the name of Roelas is more easily held in remembrance as having been the master of Francisco Zurbaran, born in Estremadura, in the year 1598. He ranks next to Murillo and Velasquez, and, excepting them and perhaps Ribera, is more generally known than any artist of Spain. All his characteristics are intensely Spanish—his deep coloring, impassioned vigor, dignified drapery, and fanatic monks. "Sacred rapture, contrition, and enthusiastic ardor, prevail in his paintings." A slight exception must, however, be made in regard to a few of his female saints, who may be allowed to be somewhat tinged with worldliness—for example, a "St. Cecilia," who stands playing upon the organ in full court-

dress, with spangled apron, hoops, and unmistakable indications of rouge upon her cheeks.

From his labors at Seville Zurbaran was summoned to Madrid, where he became court-painter, and died in 1662. Philip IV. one day saluted him as "painter to the king, and the king of painters." Critics have called him the Spanish Caravaggio; but he presents one of the few instances where the Spanish master surpasses his Italian rival. He has Caravaggio's power, without his vulgarity; his effectiveness of light and shade, without his exaggeration and coarseness.

Zurbaran's most famous picture is his "St. Thomas of Aquinas," now in the Museum of Seville. At the top of the composition sit the Virgin and Child in glory, with St. Paul and St. Dominic; and below are fine and almost colossal figures of Thomas Aquinas and other adoring saints and doctors. A beautiful "Infant Christ," asleep with a crown of thorns beside him, is at Madrid; and a number of his other works may be inspected in the galleries of that city and of Seville The Louvre formerly claimed to possess eighty-two of his pictures, but the collection is now dispersed. An impressive "Franciscan Monk" is in the London Gallery. Others are at St. Petersburg, while at Munich is a "St. John leading Home the Virgin after the Crucifixion," very suggestive of the treatment of the same subject by modern artists. Zurbaran's own portrait, taken in youth, represents him mild and handsome, but with intense and serious eyes, and a profusion of long black hair.

Francisco de Herrara the Elder, born in 1576, was another, though much less renowned, painter of Seville. He was remarkable both for his violent style and his violent

temper, and distinguished for his free and bold execution, so bold that he would occasionally dash in his colors with a broom! A large picture of "St. Hermenegild," now in the Museum of Seville, gained him much praise. His "St. Basil Teaching" is in the Louvre. He died at Madrid, in 1650.

Francisco Pacheco, born at Seville, about 1571, has a wider reputation as an author than an artist. His paintings were commonplace, though most industriously multiplied. He left not less than one hundred and fifty portraits, several altar-pieces, and much decorative work. His largest composition was a "Last Judgment," with a concourse of figures, for the nunnery of St. Isabel. He also executed a full-length portrait of Ignatius Loyola. In his house at Seville he established a school of art which grew to be extremely popular. Alonzo Cano and Velasquez were his pupils, and Velasquez afterward became his son-in-law.

His volume on the "Art of Painting" is his most interesting memorial. He begins in "chaos and eternal night," winds slowly down antiquity to the Christian era, discourses largely upon the artistic merits of St. Luke, and finally describes with great minuteness his own pictures and those of his contemporaries. One part is especially devoted to a code of rules for representing sacred subjects in the most orthodox manner. This must have been eagerly studied by his countrymen from the fact that he was appointed Familiar of the Inquisition in 1618, and authorized to report to the Holy Office all objectionable paintings. His horror at the least indecorum is most strongly expressed. Draperies to the throat are of course a necessity. Ungloved hands may be permitted, but unshod feet are severely condemned. "In the

Last Judgment,' the nakedness of the risen souls greatly perplexes his mind; it being correct from an æsthetic point of view, but inadmissible from an orthodox." He adds specific directions for the mode of treating the "Nativity," the "Crucifixion," and other divine mysteries.

Alonzo Cano, born at Granada, in 1601, never attained to the greatness of his fellow-pupil Velasquez, yet in the annals of Spain he is deservedly famous. He was not only a painter, but an architect, and an excellent sculptor, coloring his carved figures in a manner then held by public taste to be exceedingly charming. By some authors he has been compared to Michael Angelo; by others, less complimentary, to Albano, which would certainly imply a wide range of qualities! But we have seen that the Spaniards possess a genius for comparison. Cano's merits were entirely the result of native development, for he was never in Italy. His style is both forcible and tender; vigorous, yet soft in outline, pure in sentiment, and natural in expression. His pictures are chiefly religious, though he also excelled in portraits, and gave particular attention to the hands and feet, which in his figures are always accurate and finely formed.

Though kind and charitable toward the poor, Cano had an impetuous and uncontrolled temper, which sadly marred his life. While at the height of youthful success in Seville, he fought a duel, in which he wounded his adversary, and was obliged to fly to Madrid, where the presence and protection of Velasquez secured him a favorable reception. Some years later he was accused of the assassination of his wife, and to escape arrest retreated to Valencia, where he has left some pictures as a record of his stay. But, incautiously re-

turning to the capital, he was seized and put to the torture. In consideration of his great abilities as an artist, the king directed that, whatever other punishment should be inflicted, his right hand should not be injured. He never confessed his crime, nor has it ever been ascertained whether he were really guilty. Evidently Philip IV. believed in his innocence, for he soon afterward appointed him canon of the cathedral of Granada, and commissioned him to adorn it with pictures. In spite of much opposition from the associated clergy, he finally retained the position, and remained in Granada till his death, in 1667.

Spanish art-historians delight to dwell upon Cano's eccentricities. His violent temper and hatred of the Jews gave rise to many amusing anecdotes. These ruling passions were so strong in death that he would not receive the last sacraments from the hand of a priest who was in the habit of confessing penitent Jews; nor would he be consoled with a badly-carved crucifix, which, he complained, disturbed his contemplations, and provoked him beyond endurance. It was exchanged for a simple cross; whereupon his biographers relate that "he died in the most exemplary manner, edifying the by-standers with his piety."

The largest collection of his paintings is in Madrid; among them a "Christ wept over by Angels," a meditating "St. Jerome," and "Christ at the Column." Some of his altar-pieces are preserved in Granada and Valencia. In a chapel of the cathedral of Seville is "Our Lady of Bethlehem," and in the church of Monte Sion, in that city, is a striking painting of "Purgatory," with flames of fire running off the heads Most of the royal galleries of Germany and France possess

one or more specimens of Cano. His portrait may be seen in the Hermitage at St. Petersburg.

Before passing to Velasquez and Murillo, we must return for a few moments to the school of Valencia, where Juan Joanes was followed, in the middle of the sixteenth century, by Francisco Ribalta, born at Castellon de la Plana, a small town to the north of Valencia. The youthful Ribalta found at first little honor in his own country, for, falling in love with the daughter of his painting-master, the unappreciative father refused to listen to the suit of a pupil whom he considered without either talents or prospects. The wretched lover departed for Italy, studied with diligence, and at the end of a few years returned to claim his faithful bride. Coming to her house, which was of course unchanged, and finding his master conveniently absent, he employed himself, in the intervals of conversation, by finishing a picture which stood upon the easel. The father on discovering it was as pleased and surprised as the most ardent novelist could desire, and exclaimed that the artist "should be his son-in-law, instead of that bungler Ribalta." The happy *dénoûment* can be easily imagined. A success so romantically begun was continued by universal patronage. The archbishop gave him an order for an altar-piece in the college of Corpus Christi, an admirable "Last Supper," which is still left to perpetuate his fame. Other pictures exist in the same college, and in the Museum and churches of Valencia; many of which are, however, the work of his son Juan, who inherited all his father's abilities. Hare describes them as generally of the "black agony school," except Juan's impressive "Nailing to the Cross," in the Valencia Museum, representing "the Saviour seated upon

the slightly-inclined cross on which he is being fastened, and looking up to heaven in rapt contemplation, while one of the thieves, standing near, with his hands bound, watches with intense interest the preparation of the cross to which he is to be fixed."

The style of the two Ribaltas is so similar that it is almost impossible to distinguish between their paintings. Both resemble and frequently surpass Sebastian del Piombo. Both died in Valencia, in 1628—the son surviving the father but a very few months. The pictures in the Madrid Gallery are ascribed to Juan. Among them is a "St. Francis of Assisi wakened at Midnight by Angelic Music." In the chapel of Magdalene College, Oxford, hangs an altar-piece formerly described as a Morales, but now believed to be from the hand of one of the Ribaltas. It portrays the Saviour bearing his cross, and, dark in its original coloring, has grown still darker by age. It was captured in a Spanish vessel in the reign of Queen Anne, and, after being for a long time private property, was presented to the college.

The Ribaltas were succeeded by Josef de Ribera, usually termed Lo Spagnoletto, born at Xativa, near Valencia, in 1588. He was a pupil of Francisco Ribalta, but left him at a very early age, and found his way to Rome, where he worked with great diligence but in deep poverty. A benevolent cardinal, driving through the streets of the city, saw a young man copying a fresco from the façade of a palace, stopped to question him, became interested in the youth, and finally received him into his own family. But his *protégé* was not happy in his new abode, and soon quitted it to return to his former occupation. The band of artists among whom he

labored called him "Lo Spagnoletto," or "The Little Spaniard," in allusion to his birth and his diminutive height. He was always very proud of his nationality, and, in spite of his life-long residence in Italy, considered himself as belonging to Spain. His favorite models while at Rome were the frescoes of Annibale Carracci, in the Farnese Palace, and the pictures of Caravaggio, whose daring effects of shadow, and vehemence of attitude and expression, he admired and imitated. A short course of study of Correggio at Parma added a little grace and softness to his savage style, and its effects are traceable in a few of his works, as for instance in his "Jacob's Dream," a painting where the main interest centres in the sleeping Jacob in the foreground, and but small account is made of the angelic messengers, or the ladder of glory.

Leaving Rome for Naples, he was fortunate enough to form the acquaintance of a Neapolitan picture-dealer whose first kindness was to offer him his daughter in marriage, and his second, to exhibit his paintings. Ribera accepted both favors, and soon executed a large and frightful "Martyrdom of St. Bartholomew," which delighted the public, and secured him the lasting patronage of the viceroy. Riches and honor poured in upon him. He bought a magnificent house, rode in his own coach, and lived in splendor. Having reached this position, he was by no means disposed to allow other artists to share the liberality of the court. He headed the disgraceful factions which drove Guido Reni and his colleagues from Naples, and are thought to have occasioned the death of Domenichino. Many stories are told of his jealousy and evil disposition. In the convent of San Martino, where

he executed his masterpiece, "The Descent from the Cross," the same subject had been repeated by an artist named Stanzioni. Ribera persuaded the monks that this needed cleaning, "and by mixing corrosive substances with the varnish he spoiled all the delicate parts of Stanzioni's picture."

Philip IV. was one of Ribera's devoted patrons, and bought a number of his works for his own palaces and collections. Many of his pictures and portraits are still at Madrid—most of them in the dark and terrible style so congenial to his temper. His execution was rapid, but his paint often lies upon the surface in thick lines and blotches. Power and vividness were the characteristics at which he aimed, and he pursued them with all a Spaniard's realism, and with the aid of those intense contrasts of light and shadow peculiar to the school of the Tenebrosi. His "Martyrdom of St. Bartholomew," "Cato tearing out his Entrails," and "Ixion on the Wheel," may give some idea of his usual manner. His works are also found at Naples, St. Petersburg, and Dresden. In the latter gallery a "St. Mary of Egypt" is one of the few beautiful faces ever created by his brush. An "Adoration of the Shepherds" hangs in the Louvre. Ribera died near Naples, about 1656.

Velasquez and Murillo, the great representatives of Spanish art, must now engage our attention. Diego Rodriguez de Silva y Velasquez, the surname descending, according to Andalusian custom, from his mother's and not from his father's family, was born at Seville, in 1599. He was the son of a lawyer, but his pedigree boasted the "blue blood" of Spain. His parents gave him an excellent education, affording him all scholastic advantages, and instilling into him "the milk

DEPOSITION OF CHRIST (*Ribera*).

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of the fear of God"—a moral training whose effect he afterward exhibited in the benevolence of his disposition and his kindness to fellow-artists. Francisco Herrara, of whom we have already spoken, was his first instructor in painting, but his fierceness of style and temper was so repugnant to the young Velasquez that he exchanged his studio for that of the amiable but less vigorous Pacheco. The pupil soon surpassed the master, yet he turned the connection to romantic account by marrying Pacheco's daughter, and by securing for himself the profound and unalterable attachment of his father-in-law. Meanwhile he studied diligently, resolving to copy every thing from Nature, from man to fishes. In this scrupulous fidelity lay the germ of all his future success as a portrait, historical, and *genre* painter. Pacheco relates that he long kept a peasant-lad who served him as a model in every variety of pose and expression. He was fond, too, of selecting subjects from the ordinary life of the streets, and has left in his famous "Water-Carrier of Seville," often photographed, a striking example of this period of his career. It is a simple piece—only a seller of water, with a strongly Spanish physiognomy, stopping to supply two thirsty and tattered boys from his glass and jar.

Soon after his marriage he was called to Madrid through the influence of a courtier friend, and there painted as his first picture the portrait of Philip IV., which so enraptured the king that he declared his intention of destroying all other likenesses which had previously been taken of him. But a love of their own representations was so hereditary a passion among Spanish monarchs that it is uncertain whether the intention was ever actually consummated. If it were, the

losses were soon supplied, for he was ordered to continue painting the king in all situations and positions. "Philip IV. on Horseback" was his *chef-d'œuvre* in this branch of art, and was not only applauded by its owner, but by later and more disinterested observers. As a portrait-painter Velasquez was unrivalled in his realism; yet he always secured more or less of a noble and dignified expression without in the least sacrificing the resemblance. Such was the royal favor that the court-painter with difficulty obtained permission to visit Italy, a desire which he had always cherished, but which had grown still stronger in his mind since his friendship with Rubens, who came to Madrid as embassador in 1628. At last the king consented to an absence of two years, and Velasquez departed for Venice and Rome. While at Rome he applied himself to copying some of the best frescoes of Michael Angelo and Raphael, but also produced "The Forge of Vulcan," and "Joseph's Coat," which he carried back to Spain, and which are still among his most valued works at Madrid. Having resumed his residence at the court, he naturally resumed his portraits, for which the royal family seemed to offer an inexhaustible field. He also perpetuated the faces and figures of the strange little dwarfs who were at that time the pets of the Spanish nobility.

Until the appearance of Velasquez, landscape art may be said to have been unknown in Spain. With him it became not only a background for other subjects, but a truthful reproduction of the beauty of Nature. His skies, indeed, are sometimes cold, and the tone of his pictures may fall below our present key; but his delineations are harmonious, often brilliant, and always most faithful; and his tints so graduated

that he "knew how to paint the air." He was accustomed to introduce groups of figures which added animation to his views without lessening their scenic effect. His "Gardens of Aranjuez" and "Prospect of Pardo" are among his finest landscapes in the Spanish Gallery, and his "Hermits of the Desert" is very striking. Some of his historical pieces are equally remarkable, especially the "Surrender of Breda," painted about 1626, and known as the "Picture of the Lances," from a line of soldiers who stand with their pikes relieved against the sky. The same museum possesses his "Topers," a most natural and national drinking-scene. In sacred subjects Velasquez was never at home. He had too little imagination and too intense realism. He studied Nature, and left religion to Murillo. Yet he has given us one wonderful example of his ability even in that direction in his conception of the "Crucifixion," at Madrid. The dead Saviour hangs upon the cross; his head droops upon his breast, and the long hair so falls over his brow as to hide the face.

In 1648 Velasquez made another journey into Italy, being deputed by the king to purchase gems of art for his royal galleries. This was accomplished to Velasquez's delight and Philip's satisfaction; and the artist on his return found himself more popular than ever. It was after this visit that he executed his masterpiece called in Spain "Las Meninas," or the "Maids of Honor." It represents most vividly, but without any charm of color, the "Infanta Margarita who is tried to be amused by her page, while her two dwarfs worry a patient dog which is painted finer than a Snyders. One of the ladies offers a cup of water to the Infanta, who is mealy-faced and uninteresting. In the background are a mirror and

an open door which admits the light; while on the left stands Velasquez at his easel. . . . You see on his breast a sprawling red cross, painted evidently by an unskillful hand. It was the gracious answer made by Philip IV. when the artist asked him if any thing was wanting to the picture. This decoration, daubed by royalty, was the accolade of the knighthood of Santiago—an honor beyond the dreams of an artist of that day."

Another celebrated picture, also at Madrid, is entitled "Las Hilanderas," or "The Spinners." "It shows the interior of a manufactory, an immense room, dimly lighted, in the brightest time of the day. Work-women, half naked, are occupied with the different employments of their trade; while some ladies are being shown some of the completed work." The effects of light and color are here considered very wonderful.

Most of Velasquez's other works, about sixty in number, are now collected at Madrid. Few, excepting portraits, have been taken out of Spain. At Vienna is, however, a most excellent and characteristic painting, in the same style as "Las Meninas," called "The Family of Velasquez," and exhibiting himself and his wife in an apartment, surrounded by their children, with the portrait of Philip IV. hanging upon the wall, and the artist before his easel. A "Christ at the Column" and fine portraits are in the National Gallery, London.

The honors of the court, which the favored painter had always so richly enjoyed, proved at last the cause of his death. The duties of his office compelled him to take an active and responsible part in the direction of the festivities held at the Isle of Pheasants in 1660, on the occasion of the

conference between the Kings of France and Spain, at the marriage of the Infanta Maria Theresa with Louis XIV. Excitement and fatigue consequent upon his labors produced a fatal illness, and he died at Madrid, on the 7th of August, 1660.

Meanwhile his brilliant contemporary Murillo had attained the zenith of popularity. It is pleasant to read of the lives of these two artists, both gifted, happy, and successful. They differed much, however, in their early circumstances. Bartolomé Esteban Murillo was born at Seville at the opening of the year 1618. His parents were in humble condition, and he himself endured in his youth all the struggles of poverty and obscurity. He displayed when very young a talent for painting; and a relation of the family, Juan del Castillo, was kind enough to instruct him. But Juan soon removed to Cadiz, and left Murillo to pursue his vocation, with the streets and the market-place for his studio. Meeting a fellow-pupil, Pedro de Moya, who had been abroad, and carefully imitated the works of Vandyck, Murillo was so struck by his improvement, and so seized with longing to make a similar journey, that he at once began to plan for the means of travel. His parents were dead, and he had no money; but the city was continually visited by American traders, who were willing to purchase little pictures of saints and Madonnas for the newly-converted inhabitants of Mexico and Peru. He bought a roll of canvas, cut it into squares, industriously covered them with such attractive subjects, and sold them all, cheaply but profitably, to the captains of the ships.

With the funds so procured he started for Madrid, where he introduced himself to Velasquez. The amiable painter

saw the genius of his young countryman, and advised him to postpone for a while his foreign tour, and to copy at Madrid the works of Vandyck and Rubens, procuring him at the same time admission to the Escurial and to all the royal palaces. After nearly three years' study at the court, Murillo relinquished his desire to visit Italy, and returned to Seville. The monks of the Franciscan convent, an order for which many of his best pictures have been painted, desired to ornament their cloisters, and selected him for the work. He executed for them eleven appropriate scenes, which excited the admiration of the whole city, and immediately established his reputation. Most of these were carried off by Marshal Soult; and one entitled "La Cuisine Céleste," or the "Angels' Kitchen," is now in the Louvre, but dreadfully retouched and restored. It shows us a Franciscan monk, who has been somewhat inconveniently seized with heavenly ecstasy while cooking the convent dinner. He is rapturously suspended near the kitchen ceiling. Several ministering angels condescendingly approach the stove, and perform his labors; while a few astonished brethren adoringly look on.

From this time Murillo was secure of patronage, and in 1648 he married a wealthy and well-born wife from a neighboring town. There is a pretty little story of his having first met the lady while painting an altar-piece for a church at Pilas, where, struck by her beauty, he introduced her as an angel into the picture. They lived harmoniously together, and left three children, two of whom were sons. Gabriel went to the Indies; but Gaspar took priest's orders, painted occasionally in imitation of his father, and died in 1709. The daughter, Francesca, became a nun.

Murillo continued to reside in Seville, and enriched the city with his works. He died on the 3d of April, 1682, in consequence of a fall from a high scaffolding, while engaged in painting a large "Marriage of St. Catharine." Over the gate of the pleasant house in the Calle de Barrabas, which was once his home, a marble tablet has been erected, bearing his name. His reputation during his lifetime was as enviable as after death. All critics agree in his praise. One of them remarked, in allusion to an "Immaculate Conception," that those who did not know it had been painted by the great artist of Seville would suppose that it had had its birth in heaven. This subject was peculiarly dear to Murillo. He is said to have repeated it twenty-five times, and has been frequently called "the Painter of the Conception." The best of these pictures are at Seville, Madrid, and Paris. His daughter Francesca often served him as a model. Indeed, the innovation of representing the Virgin with dark hair and eyes is entirely of Spanish origin. All other artists held to the locks of gold or brown belonging to the traditional type. In many of his "Holy Families" Murillo has given us the entranced and ethereal Madonna, but oftener still a simple domestic scene, with homely accessories; or a beautiful Spanish mother and her babe, with earnest eyes, but no specially divine element in her maternity. Such may be found in the gallery at Dresden, at Vienna, and in the Corsini Palace, Rome.

We are perpetually struck by the variety and range of Murillo's genius. He succeeded in every thing—"the heavens, the earth, tatters, and cherubim." As Charles Blanc observes, "he could paint the sacred fervor of the devotee, or

the ecstasy of the monkish enthusiast, as well as the raggedness of the mendicant, or the abject suffering of Job." He had three styles—the cold, the warm, and the aërial. The first of these may be illustrated by his "Beggar-Boys," "Flower-Girls," and abundant studies of peasant-life; though even here the coloring is generally varied and glowing. The "warm" style characterized his "Visions" and "Ecstasies," and blended into the "aërial" in those wonderful effects of luminous perspective where we see the heavenly radiance of an angel, or the glory of an "Annunciation" or "Assumption."

His best series of works was executed for the Hospital of Charity at Seville. Five of these, "Moses striking the Rock" (usually known as "La Sed"), "The Miracle of the Loaves and Fishes," "The Charity of Saint Juan de Dios," "The Infant Saviour," and "The Infant St. John," still remain in their places. The others were captured by the French army. But the masterpiece of all, "St. Elizabeth of Hungary," was returned from the Louvre, and is now placed in the Academy of San Fernando at Madrid. It represents St. Elizabeth, wearing her royal crown, yet with the veil of a nun, standing in a palace-court, ministering to the distressed and poor. Her attendants, in rich robes, hold cloths and pitchers; beggars cluster round her, and in the foreground bends a boy whose scald-head she is washing. "Her white hands seem to refuse the work which her heart commends. Her mouth trembles with horror, and her eyes fill with tears; but pity conquers even disgust, and religion triumphs." In the same academy are two other large and celebrated paintings, intended to illustrate the founding of the church of Santa Maria

Maggiore, Rome, which owed its origin to a vision of the Virgin, who indicated by a miraculous fall of snow the spot where the basilica was to be built.

Forty-five of Murillo's remaining works are at Madrid, including an "Immaculate Conception," "Adoration of Shepherds," and "Vision of St. Augustine." But it is at Seville that he appears to the best advantage. In the cathedral of that city is the famous "St. Anthony of Padua." "Kneeling near a table, the shaven, brown-frocked saint is surprised by a visit from the infant Jesus, a charming naked babe, who descends in a golden air of glory, walking the bright air as if it were the earth, while around him floats and hovers a company of cherubs in a rich garland of graceful forms and lovely faces. Gazing up in rapture at this dazzling vision, the saint kneels, with arms outstretched, to receive the approaching Saviour. On the table at his side there is a vase of white lilies, painted with such skill that birds wandering among the aisles have been seen attempting to perch on it, and peck the flowers; while at the left an arch discloses the perspective of the cloister." The same cathedral contains the beautiful "Guardian Angel," leading by the hand a little child. The Museum possesses seventeen of his pictures, among them the "Conception," usually called "The Pearl of Conceptions;" a fine "Nativity;" a "St. Francis embracing the Crucified Saviour;" "Saints Rufina and Justa," the patron saints of Seville; the "Charity of St. Thomas of Villanueva," Murillo's own favorite; and the curious "Vírgen de la Serviletta," of which they tell the tradition that it was painted for the cook of a Capuchin convent on a dinner-napkin. It is a Madonna with the Infant leaning forward out of her

arms, very small in size but brilliant in golden coloring, and has been well engraved at Madrid.

The galleries of Europe can fortunately boast a number of "Murillos." The most popular are the lovely "Conception" of the Louvre, where the Virgin is borne upward on clouds, bathed in celestial light, and surrounded by vast drapery, her longing glance seeking to precede her ascent heavenward; a "Holy Family," also in the Louvre, sometimes called a "Trinity," from the figure of God the Father who bends above "Conceptions" and "Madonnas" at St. Petersburg and Florence; a repetition of the "St. Anthony of Padua," in the Museum of Berlin; the series of "Beggar-Boys," in the Pinakothek, Munich; the well-known "Flower-Girl" of the Dulwich Collection, England; and the "Divine Shepherd," in the National Gallery, London.

Before his death it was Murillo's great desire to establish an academy of art at Seville. This he accomplished in 1658, with the coöperation of Valdés Leal, of whom we shall presently speak. But the academy, so auspiciously begun, soon languished, and in less than fifty years became extinct.

Juan de Valdés Leal, born at Cordova, in 1630, regarded himself as a rival of Murillo, though posterity has never appeared to pay much attention to the competition. Yet he was an artist of no little merit, and has left many works at Seville, one of the finest being a "Baptism of St. Dominic," in the Museum. For the Hospital of Charity in that city he painted two curious and still existing pictures illustrative of the vanity of worldly grandeur. "One represents a table heaped with tiaras, crowns, badges of knighthood, and other gewgaws of state, with a taper beside them, which Death, carrying a coffin

MADONNA AND CHILD (*Murillo*).

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under one arm, extinguishes with the bony fingers of the other hand. Round the flame of the taper are the words, '*In ictu oculi.*' On the floor is an open coffin, with its velvet and ornaments tattered and broken, and revealing a crowned and grinning corpse within. The companion-piece represents a hand holding a pair of scales, in which the sins of the world in the form of bats, peacocks, serpents, and other symbolical creatures, are weighed against the nails, reed, and the rest of the emblems of the Cross and Passion of our Lord, and found wanting."

Leal died of palsy, in 1691. He was the last distinguished artist of the school of Seville. His pupil, Palomino y Velasco, has indeed acquired considerable reputation, but rather as an art-historian than a painter. His frescoes are but feeble, and his talents second rate. Yet his biographies of the painters, which he calls the "Picturesque Laureled Spanish Parnassus," are so interesting that he is frequently styled "The Vasari of Spain." His associate, Claudio Coello, stands in the same relation to the Spanish as Carlo Maratti to the Italian school. His best altar-piece is in the Escurial, but he is also represented in the Madrid Gallery.

After this period the annals of Spanish art furnish little more than a succession of empty names. The house of Austria left no legacies of genius to the unfortunate Bourbons. But before closing the records of the seventeenth century, we must not omit a sketch of a painter who, though of foreign origin, deluged Madrid with his works, and obtained in his day almost as great a share of royal favor as Titian himself. Luca Giordano, born in Naples, 1632, was so marvelously precocious as to give promise of a career more brill-

iant than Raphael's. At eight years of age he painted two cherubs in fresco on one of the Neapolitan churches, with a grace and ability which at once secured him an education under the patronage of the viceroy. Unfortunately, however, his future efforts ran rather in the line of quantity than quality. He studied in the school of Ribera with furious energy went to Rome, and copied nearly every thing which came in his way, acquiring for himself the *sobriquet* of "Fa Presto" ("Make Haste"). After multiplied labors in Italy he was summoned by Charles II. to the court of Spain, and reached Madrid in 1692. The king was charmed with the new-comer, and for ten years lavished upon him every mark of honor. He was employed to decorate the Escurial, beginning with the staircase, on whose vaulted roof he represented "The Most Holy Tri..ity, the Heavens, and all the Powers therein." The royal chapel of the Alcazar, and many churches and palaces, were also adorned by his frescoes. He may be said to have painted almost at the rate of "a mile a minute." In three hours he completed a large composition of "St. Michael overcoming the Dragon." His habits were necessarily industrious, and he became enormously rich. He painted regularly every morning from eight o'clock till noon, and again from two till five. A dashing cleverness, grandeur of conception, suppleness of form, and breadth of coloring, characterize his works, which abound not only in Madrid, but in other European galleries. One of his critics well remarks that he has left "nothing absolutely bad, and nothing perfectly good." His "Fall of the Rebel Angels" is one of his most remarkable productions. Fifty-five of his pictures are in the Gallery of Madrid. After the accession of Philip

V. he returned to Naples, and died in 1705, aged seventy-three.

Another highly-appreciated foreign painter of a later date was Anton Raphael Mengs, a native of Bohemia, born in 1728. Though he is claimed by both Germans and Romans, as court-painter to the King of Saxony and a long resident at Rome, yet he also entered the service of Charles III. of Spain, and has left in that country some of his finest pictures. He was commissioned by the king to fresco his new palace at Madrid, and afterward painted "The Descent from the Cross;" a "Nativity," or "Adoration of the Shepherds;" and a "*Noli me tangere*," or "Christ and Mary Magdalene after the Resurrection;" as well as other frescoes and altar-pieces.

Through the government of the Bourbons no native master appeared to redeem the decline of Spanish art, unless we except Francisco Goya, born in Aragon, in 1746. He was court-painter to Charles IV., but his style differed widely from that of his predecessors. The religious element in his nature was so utterly wanting that his sacred pictures would have transfixed Pacheco and his contemporaries with horror and dismay. In portraits he was more successful, but his peculiar forte was as a caricaturist of monks and ecclesiastical abuses. Stirling calls him "the Spanish Hogarth;" though much coarseness was mixed with his satire. He smeared his colors over the canvas in blots and splashes, and was quite as likely to paint with a stick, or with a palette-knife, as with a brush. But his local fame rested principally upon his etchings, of which he published a great number. The most celebrated were "a series of eighty illustrations of Spanish life and proverbial philosophy which he entitled *Caprichos*, or

Whims." During this eighteenth century also appeared a pretty conceit of painting the Virgin Mary as the divine Shepherdess, "seated beneath a tree, and feeding lambs on roses." Such an example, by Tobar, may be seen in the Madrid Gallery.

In closing this sketch of the painters of Spain it may be observed that the War of Independence, though apparently destructive to many treasures of the past, greatly extended the fame of the nation. The masterpieces scattered through Europe roused the deserved appreciation of the genius which Spain had piously hid. We must admire the pictorial gems unblushingly stolen by Marshal Soult and other officers, though we condemn the mode of their acquisition; and in these days, when engravings and photographs have brought within our view so many of the best designs of great artists, we are, or should be, as familiar with Velasquez and Murillo as with Correggio and Raphael.

CHAPTER XVI.

PAINTING IN FRANCE.

The beautiful illuminated manuscripts in the Royal Library of Paris, which we have noticed in the early chapter on "Byzantine and Miniature Painting," form the foundation of subsequent French art. A grace and delicacy of touch, characteristic of the nation, is already observable in such manuscripts as mark the fourteenth, fifteenth, and sixteenth centuries, especially in the "Psalters" and "Romaunts" of the period. Yet no famous names are attached to such illuminations until the time of Jehan Foucquet, of Tours, born about 1415, court-painter to Louis XI., who has left us many miniatures in the "Josephus" and other parchments preserved at Paris, as well as in a "Boccaccio," at Munich, and a "Book of Hours," at Frankfort. We have no panels from him except possibly two in the Louvre, and a "Virgin and Child," attributed to him in the Museum at Antwerp. This is really a portrait of Agnes Sorel, mistress of Charles VII., in the garb of the Virgin Mary, surrounded by angels with red wings. It is a pale, unpleasant picture, in the Flemish style, but without Flemish merits.

Although very few ancient frescoes now exist in France, apart from the interesting works of Simone Martini, or

Memmi, and other Italians, at Avignon, yet national critics persistently assert that in the time of Charlemagne it was customary to cover whole walls of churches with mural decorations, for the instruction of the people; and that many monks and prelates were accomplished artists. However this may be, we know that glass-painting was practised at an early date, and carried to great perfection by the fourteenth century, as the old cathedrals abundantly testify.

The good King René of Anjou, 1408, patron of minstrels and lover of every form of idealism, also figures in tradition as the executor of several altar-pieces, especially a "Moses and the Burning Bush," in the cathedral of Aix. The authenticity of these, as well as of his "Preaching of the Magdalene" to a listening crowd, among whom sit himself and wife, still shown in the Hôtel de Cluny, Paris, is not unquestioned; though he was without doubt something of a proficient in art, and derived much consolation from it. "He was painting a partridge when the loss of the kingdom of Naples was announced to him, and did not even take his hand from the picture."

But it is with Jean Cousin that the history of the French school really opens. The time of his birth has not been accurately fixed, neither are we acquainted with the details of his life, except that he began his career, early in the fifteenth century, as a painter on glass; completed the beautiful windows of the cathedral of Sens, was thrice married, and reached advanced age. His only well-known composition is the "Last Judgment," of the Louvre; a confused but powerful production, where the nude figures of the risen dead strangely mingle with a landscape background of temple,

tower, bridges, and ruins. Cousin was also an able sculptor and engraver, and was versed in literature and mathematics.

Jean and François Clouet, painters to Francis I., were the first eminent French portrait-painters. Their pictures are quite hard and Flemish in truth and precision, yet have an air of French *esprit* and grace. The Clouet family is supposed to have originated in Flanders, and thence migrated to Tours. Several others of its members were painters. The Louvre attributes to François only two authentic likenesses—those of King Charles IX., and his wife, Elizabeth of Austria. Many other portraits, either painted by his son, grandson, or pupils, or perhaps copies from lost originals, have frequently been ascribed to him, and are of great value in French history. Clouet portraits also exist in Italy and England.

The era of Francis I., the royal patron of Leonardo da Vinci and Andrea del Sarto, was particularly marked by the adornment of Fontainebleau, his favorite palace, with large and elaborate frescoes, executed chiefly by Italian artists whom he summoned to his court. These artists and their French followers constituted a separate band, usually spoken of as "the school of Fontainebleau." Most of the frescoes have perished, and none were of any great value as works of high art. They were begun under the direction of Rosso di Rossi, called *Maître Roux*. But, as he killed himself in 1541, a Bolognese, Francesco Primaticcio, was sent by the Duke of Mantua to complete the gallery. He was assisted by Niccolo dell' Abbate. Primaticcio had been the pupil of Giulio Romano, and, though brilliant in coloring, was mannered in design.

Simon Vouet, born in Paris, in 1590, brings us down to the

reign of Louis XIII. Vouet's talents were early visible. At the age of fourteen he was a facile portrait-painter, and afterward cultivated his abilities by travel and foreign study. He accompanied the French embassy to Constantinople, and subsequently spent fourteen years in Italy, where he was made president of the Academy of Rome, and imitated the diverse styles of Caravaggio, Guido, and the Venetians. Recalled to France, he was appointed painter to Louis XIII., whose portrait he has left us. The king and Cardinal Richelieu employed him in the adornment of their palaces, as well as in designing the royal tapestries; and his pictures and decorations became the prevailing Parisian fashion. Le Brun, Mignard, and Le Sueur, were among the pupils who thronged his studio. Several of his paintings, such as the "Presentation in the Temple," and "Roman Charity," are in the Louvre; while his frescoes still ornament some churches. They display fertility of invention and some picturesque effect, but his too rapid work is marked by the usual faults of weakness of color and want of finish. He died, rich and honored, in 1649.

Jacques Callot, son of a noble family of Nancy (1592–1635) is rather an engraver than a painter, but his etchings were so universally appreciated that he should take a prominent place among the artists of his country. He produced over fifteen hundred prints and drawings, among which his beggar-scenes, his "Miseries of War," and "Temptation of St. Anthony," are regarded as the best. The composition of his works is marked by endless variety. "No corner is unoccupied, and no figure without its meaning." His engravings include a set of national battles and sieges, ordered by

Louis XIII. Viardot ascribes to him only two small paintings on copper—"The Military Execution," at Dresden, and the "Village Fair," at Vienna.

Contemporary with Callot, we may now record a sketch of the two artists who were long the pride of the old French school, the great landscape-painters Nicolas Poussin and Claude Lorraine. Of Poussin's antecedents we can say but little. He was born at Andely, in Normandy, in 1593. Though his parents were not rich, they were able to afford him good painting-masters, and many advantages of education; but he did not succeed in gaining popularity in Paris during his early life, and at thirty years of age he decided upon a removal to Rome, where he arrived, after a trying journey, poor and comparatively unknown. During his sojourn in Italy, he not only studied painting under Sacchi and Domenichino, but made himself familiar with classic models in every form of art, and became thoroughly versed in anatomy, logic, philosophy, and history. Such themes were congenial to his profound and meditative mind, and, while they yielded him food for reflection, were all reproduced in his pictures. Hence his style, though sometimes cold, is always extremely thoughtful; and he has been termed the painter of intellect no less than the first delineator of heroic landscape. More justly esteemed abroad than at home, he found influential patrons among the Roman nobility, and painted for Cardinal Barberini the "Death of Germanicus" and the "Capture of Jerusalem." Hearing of his reputation, Louis XIII. sent for him to return to France, offered him apartments in the Tuileries for himself and wife, and remunerative and honorable employment; but a short stay at

court sufficed to weary him, and he went back to his beloved Rome, where he remained till his death in 1665, leading a solitary and studious but contented and industrious life.

Some of his productions are still kept in Rome, principally in private palaces; but the majority have been secured by different national galleries. His own prices for his works were very moderate, and he neither obtained nor desired a large fortune; but they were constantly in demand, and every year increased their value. His preference for the antique, and for the introduction of classic figures among his forests, ruins, and grottoes, somewhat removes him from modern sympathies, and gives a serious and often austere expression to his rural scenes. The large-sized mythological subjects on which he expended so much care are now his least pleasing compositions. We tire of his sculpturesque groups with their studied attitudes and mannered action; neither is his coloring genial or glowing, but he is correct, truthful, and suggestive to a degree very unusual among French artists; and his touch is like his character, "manly, noble, and expressively simple." Sometimes he displayed much grace and feeling, especially in his sacred pieces and ideal landscapes. The Louvre, of course, possesses many of his best works, such as "Diogenes throwing away his Cup," "Eleazar and Rebecca," "Judgment of Solomon," "The Triumph of Flora," and the "Israelites receiving Manna;" but none is more beautiful, thoughtful, and poetic than his comparatively small and sober landscape entitled "The Arcadian Shepherds," of which we will quote Charles Blanc's description:

"In a wild, woody country, the sojourn of the happiness

sung by the poets, shepherds walking with their loves have discovered under a thicket of trees a tomb, with this half-effaced inscription, '*Et in Arcadia ego!*' ('And I too am in Arcadia!'). These words issuing from the tomb sadden their faces, and the smiles die upon their lips. A young woman, nonchalantly leaning upon the shoulder of her lover, remains mute and pensive, and seems to listen to this salutation from the dead. The idea of death has also plunged into a reverie a youth who leans over the tomb with bowed head, while the oldest shepherd points out with his finger the inscription he has just discovered. The landscape that completes this quiet and silent picture shows reddened leaves upon the arid rocks, hillocks that are lost in the vague horizon, and afar off something ill-defined is perceived, that resembles the sea." This composition may be as agreeably studied in its widely-known engraving as in the original painting, which at first sight is apt to disappoint the spectator.

The Hermitage at St. Petersburg owns many of Poussin's works, but mostly on classical themes; as are also the few at Munich, among which may be noticed "King Midas begging the Revocation of his Gift of turning every Thing to Gold." The National Collection of London contains an animated "Bacchanalian Dance," "Phocion," and a few other good examples; but many others are owned by private individuals. The Duke of Rutland possesses the series of the "Seven Sacraments," while "Moses striking the Rock" is in the Bridgewater Gallery. It is interesting to glance at Poussin's portrait of himself in the Louvre, at the age of fifty-six, and notice how the calm, serious, handsome, though somewhat severe face expresses both his temper and style. Another

Poussin is frequently spoken of in biographies, who should properly be called Gaspar Dughet, as his only right to the appellation of Poussin proceeds from his having been the brother-in-law and pupil of Nicolas. He treated landscapes in a manner similar to his master, but with far less ability; and the tone of his backgrounds and foliage has grown dark and disagreeable by age. A number of his works are in the Doria Palace, Rome; some at Florence; and some at Dresden.

But of all landscape-painters in any country, none has been so universally appreciated as Claude Gelée, commonly known as Claude Lorraine. His very name has become synonymous with sunshine and serenity, and it has been happily said that his pictures recall the Golden Age. Ruskin has indeed labored to dispel his charm; but, however plausible may be a theory, few travelers are proof against opposing facts. Tender, glowing light bathes his quiet foregrounds, and even gleams and glimmers in his shadows; it shines over his rippling seas, and sleeps upon the misty hills; it is the life and joy of his every landscape, and smiles upon the beholder like the blessing of peace. No artist has so excelled in atmospheric effects; his aërial perspective makes us feel as if we were gazing from a window upon the scene itself. Yet his pictures are quite ideal in the points of combination and arrangement. He did not pretend to copy Nature accurately, but gave his imagination full play among the beauties of forests, meadows, and sea-coasts; selecting and distributing according to his own will. His light, shade, and color, were most masterly; but he was deficient in a feeling for form, and in technical correctness. The figures in his landscapes were usually executed by friendly fellow-artists, his

MORNING LANDSCAPE (*Claude Lorraine*).

own skill being unequal to the task. He even found it difficult to draw his cows and sheep. The distinction between the leading landscapists of the seventeenth century has been well expressed in Thomson's couplet:

> "Whate'er Lorraine *light-touched* with *softening* hue,
> Or *savage* Rosa *dashed*, or *learned* Poussin *drew*."

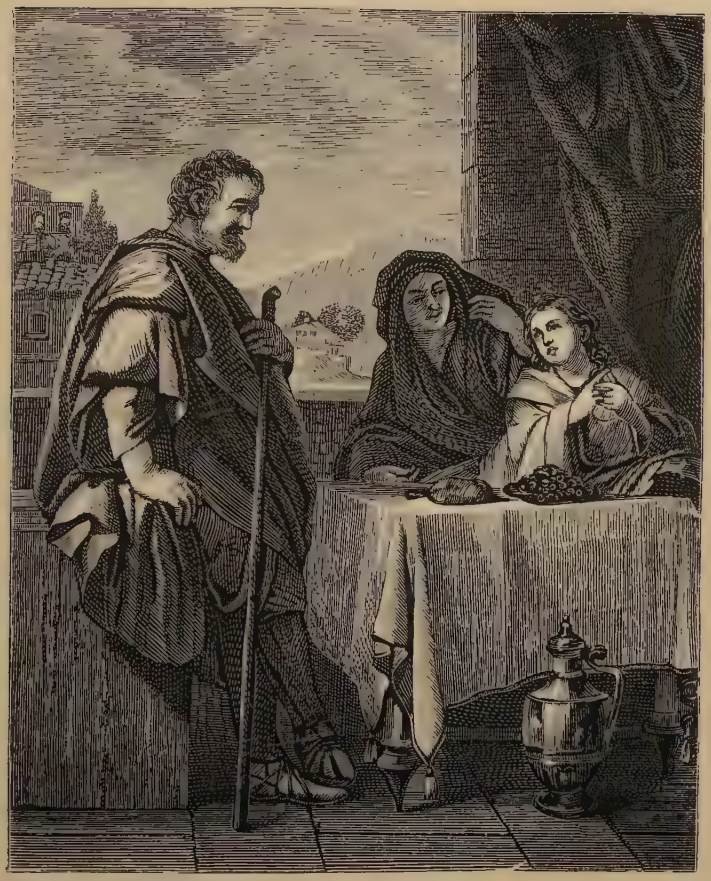
Although the style of Claude is thus poetic, the opening of his career was prosaic in the extreme. He was born in 1600, at Champagne, in Lorraine. Being of very obscure parentage, it was only through the kindness of an elder brother that he was taught to draw, and sent with a lace-merchant to Italy. Modern authorities reject the story of his apprenticeship to a pastry-cook; but the necessities of his early life in Rome forced him to enter the service of Augustin Tassi, a rich and popular artist, whose *ménage* he superintended, and in whose studio he was instructed. Aided not only by his master but by his own irrepressible genius, he distinguished himself at the age of thirty by his attractive etchings and landscapes, and proved his true vocation. He was an enthusiastic and patient though ideal student of Nature. After a brief visit to France he passed his remaining years in Rome, where he died in 1682, leaving behind him many works. Among these was a most valuable volume of two hundred drawings, now in the possession of the Duke of Devonshire. He himself entitled it "Liber Veritatis," or "Book of Truth," because it was intended to include a sketch of every thing which he had accomplished during his life, and thus to guard against the imitators who would have stolen his laurels by selling their counterfeits as genuine "Claudes."

Singularly enough, very few of his pictures are now to be found in Italy; the best of those being in the Doria Palace. He is largely represented in England, not only by the "Embarkation of the Queen of Sheba," the "Marriage of Isaac and Rebekah," the "Narcissus," the marine pieces, and other specimens in the National Gallery, but by many beautiful works in the houses of the nobility, especially the "Worship of the Golden Calf," and the "Sermon on the Mount," owned by the Marquis of Westminster. The Dresden Gallery has two fine examples of his style. The Hermitage at St. Petersburg prides itself upon a choice collection, particularly the four pendants described under the titles of "Morning," "Noon," "Evening," and "Night." Madrid has several of equal excellence; while the Louvre boasts some Italian and classical landscapes, and some exquisite marine views in his own peculiar manner—"the sea in the distance, shut in in the foreground by palaces and gardens which form a port in perspective, and the sun beyond, low on the horizon, illuminating by its fire the surface of the waves which are agitated by the breeze."

If Claude has been called the Raphael of landscape-painting, another of his contemporaries claims the surname of "the French Raphael" in classical art. We may not think the title appropriate in either case, but we will not quarrel with critics. Paris is proud of Eustache Le Sueur, who was born in that capital in 1616, never left France, and died in his native city in 1655. He was the son of an artisan, but his genius soon gave him deserved eminence. Like all painters of his time, he was required to fresco the ceilings and walls of the fashionable churches and mansions of the

nobility. Thus his skill was tested in both sacred and mythological scenes; but he had evidently an enthusiastic spirit which preferred fervent monastic representations, such as his famous series of the "History of St. Bruno," his masterpiece in the Louvre. St. Bruno was the founder of the Carthusian Order, and his legend can be nowhere so interestingly studied as in these twenty-two large pictures. One sees him listening to the preaching of Raymond, the hypocritical canon of Notre-Dame; afterward assisting at Raymond's death and burial; teaching theology; quitting the world; dreaming of his vocation, and of the seven stars which guide him to the site of the Chartreuse; distributing his goods to the poor; toiling upward to the desert heights; founding his monastery; welcoming novices; summoned by the pope; arriving at Rome; refusing an archbishopric; praying in his cell; meeting Count Roger; and finally dying and ascending to heaven. Among these we should particularly notice "The Funeral of Raymond," who raises himself from his coffin during the mass; the "Vocation of St. Bruno;" his "Reception of Novices," which forms an expressive and dignified group; his "Rejection of the Mitre," which is considered to be the best in color of the set; his desolate "Journey to the Chartreuse;" and, lastly, his "Death," which is dark in tone, but pathetic and powerful. Twenty-three other authentic pictures hang in the Louvre, especially a "Martyrdom of St. Lawrence," a "Preaching of St. Paul at Ephesus," and the figures of the Muses. The six paintings which portray the "History of Love" are his last works. They have been removed to the Louvre from the Hôtel Lambert, for which they were originally executed.

But Le Sueur, though well patronized, was not without rivals. Charles Le Brun was jealous of his merits, and he was no favorite with Colbert, the influential minister of Louis XIV. Le Brun, who was born in 1619, was educated for a painter, having not only Vouet for a master, but studying at Fontainebleau and in Italy. He was presented by Mazarin to the king, and quickly received into favor. The most important labors were intrusted to his taste. The great gallery of Versailles, and a hall in the Louvre, were decorated entirely from his designs, and partly by his own hand. He was also constituted Director of the Gobelin Tapestries, and head of the new French Academy of Painting, which was founded in 1648 by Louis XIV. at his solicitation. The Louvre possesses twenty-six of his works, including the series of the "Battles of Alexander;" these are comprised in five pictures, of which the finest is "The Family of Darius." Le Brun also attempted many sacred subjects the earliest of which is a "Crucifixion," painted from a dream of Anne of Austria, and long kept by her in her oratory. Hosts of lamenting angels surround the cross, at whose base lies (inimitably national!) the crown of France on a blue velvet cushion. Other celebrated specimens in the Louvre are the Holy Family known as the "Benedicite," because the figures are near a table spread for a frugal meal, while the infant Saviour folds his hands to ask a blessing; and the "Repentant Magdalene," generally supposed to be the portrait of Madame de la Vallière when she had taken refuge in a Carmelite convent. "She looks up to heaven with tearful eyes, and is in the act of tearing off a rich mantle; a casket of jewels falls overturned at her feet." Mrs. Jameson, how-



THE HOLY FAMILY (*Le Brun*).

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ever, believes that Le Brun's real portrait of Madame de la Vallière is at Munich.

The style of Le Brun is florid, and eminently French. He has always an eye for scenic effect and theatrical pathos. An able critic remarks that his pictures "bear the same relation to true and simple grandeur in art as Louis XIV., when he made war in his coach-and-six, bore as a general to Julius Cæsar." But few of his paintings exist outside of Paris, though a life-like group of the "Jabach Family" is to be found in the Museum of Berlin. As he advanced in age his court popularity somewhat declined; and before his death, which occurred in 1690, he had the mortification of seeing himself supplanted by Pierre Mignard in the regard of the king.

Mignard, born at Troyes, in 1610, was another artist to whom we are indebted for some of the most vivid portraits of the reign of the Grand Monarch. Like Le Brun he was instructed by Vouet and at Fontainebleau, and had the further advantage of twenty-two years of Italian practice. Most of these years were spent at Rome, where he copied the frescoes of the Farnese Palace, and thus acquired the manner of Annibale Caracci. Many "Virgins" which he completed at that time are still known as "Mignards." But his summons to Paris by the royal order was followed by the usual agreeable results. He had learned one important secret of portrait-painting—the pleasant combination of flattery with truth; and the king and all the dignitaries of the court were anxious to be immortalized by his brush. We must regret that more of these portraits are not placed in the Louvre; but among the few there preserved, that of Madame de Main-

tenon is of much historic interest. In the same gallery are such sacred pictures as "St. Cecilia," "St. Luke painting the Virgin," and "The Madonna of the Grapes." The fine portrait of Maria Mancini, niece of Mazarin, has been removed to Berlin. He decorated the Palace of St. Cloud, destroyed in the last war, was created a noble by the king, and at last succeeded Le Brun in his office. His largest work was on the cupola of Val-de-Grâce, where he represented a colossal "Paradise," with figures three times the size of life. His pictures are soft, and rather too highly colored; graceful, vivacious, and exaggerated. He died in Paris, at the age of eighty-five. His elder brother Nicolas was also a portrait-painter, while his nephew Pierre was a favorite of Maria Theresa.

Of the portraits of Hyacinth Rigaud (1659–1743) we have better opportunities of judging. It is true that out of some hundreds of his pictures the Louvre only gives us eleven; but these are most interesting and characteristic. Best of all is his full-length portrait of Bossuet, of which Waagen observes: "The very opposite of Fénelon, he stands there with the full consciousness of his own superior intellect; the light is strong; the painting warm and careful, and the effect powerful, though somewhat spotty." Rigaud has been entitled the French Vandyck, from the dignified and noble expression which he imparts to his figures; but the ample robes and flowing wigs of the period had doubtless a little to do with this imposing aspect. Some of his works are owned in England, as may be seen in the Dulwich collection.

But *genre* painting, so universal in the seventeenth century in Germany and Holland, found also its representative

at the court of France. Louis XIV. had no admiration for low life. When he saw the scenes of Teniers and Ostade in his gallery, he exclaimed, "*Otez-moi de là ces magots!*" It was therefore an elegant and fastidious variety of *genre* which French taste required, and which was so exactly supplied by Antoine Watteau that it was subsequently called the "Pompadour *genre*." He brings before us rural *fêtes*, concerts, and Arcadian pastorals, where all the shepherds are courtiers, and the shepherdesses coquetting maids of honor. They dance beneath the trees, with their powdered wigs and head-dresses; their enormous fans, hoops, and parasols; their silks and laces, and ribbons of pink and blue. Nature is a trim, gay park, and life a picnic! Yet his brilliant paintings are excellent in technique, and his color bright and sunny, for he was a lover of Rubens and Paul Veronese. In the Louvre is "Embarking for Cythera," and other representative pictures. His life was far less cheerful than his works. He was born at Valenciennes, in 1684, of a humble family, struggled into notice through poverty and hard study, and died of consumption before he was thirty-seven. A little later came Fragonard with his graceful love-scenes—far superior to the trivialities of his master Boucher. Siméon Chardin was more accomplished in still-life and *genre*. His own portrait and "Grace before Meat" are in the Louvre.

Of a very different type was Claude Joseph Vernet (1714–1789), the eminent marine painter of the reign of Louis XV. He delighted in large sea-pieces, and shows us the ocean "in sun and moon, in calm and tempest, in fog and fire." Charles Blanc says of him: "Without knowing it, Vernet resolved so well the various problems presented by marine subjects that

an entire book has been composed from the observations suggested by his versatile talent." The Louvre devotes an apartment to his paintings, foremost among which are the different "Views of the Principal French Seaports," executed by command of the king. Vernet was an amiable and accomplished man, and an intimate friend of the musical composer Pergolesi. As an artist he certainly appreciated his own abilities, for in speaking of Claude, Ruysdael, Cuyp, and Backhuysen, he modestly remarks, "Inferior to each of the great painters in one part, I surpass them in all the others."

Jean Baptiste Greuze, born in Burgundy, in 1725, though denied admission to the Royal Academy during his lifetime, has always been one of the most admired of French painters. His figures of young girls and female heads are particularly popular. Their sentiment enhances their fine execution, for they are fair and delicate in their flesh-tints, expressive in their features, and beautiful in their finish. His moral tone is purer and simpler than that of the other artists of his generation. The first work which he gave to the public was "The Father of a Family explaining the Bible to his Children"—a most unusual subject at that day. "The Broken Pitcher," "The Marriage Contract," and "The Paternal Curse," may be considered his masterpieces in the Louvre. Others, very celebrated, are in London. He died in 1805.

With Joseph Marie Vien (1716–1809) begins a reform in French art, brilliantly completed by his pupil David. Vien's own abilities were not great, as may be seen by his four pictures in the Louvre, the best of which is "The Sleeping Hermit;" but he was enterprising and far-sighted, and taught

his pupils what ought to be done, even though he himself could not do it. This success was reserved for David.

Jacques Louis David, regarded as the founder of the later French school, was born in Paris, in 1748. He was the son of a tradesman, but was educated by his uncle, and placed under the tuition of Vien. There he evinced his passion for the antique and the classical—a passion which lay at the root of all his efforts in art, and entirely influenced his choice and treatment of subjects. This taste was soon strengthened by five years' practice in Rome, during which he industriously studied ruins, statuary, and the best Greek models. On his return to France he was, in 1783, after exhibiting his "Belisarius," admitted to the Academy, which had before refused him its honors, and nominated painter to the king. "The Oath of the Horatii," now in the Louvre, was painted for Louis XVI. in 1784, and produced a profound sensation in Paris. It was soon followed by "Brutus receiving the Bodies of his Sons." At the outbreak of the Revolution David became a fierce republican, and was the friend of Marat and Robespierre. He painted "Marat's Assassination by Charlotte Corday," and we have still preserved to us his very large sketch for an oil-painting, intending to represent the revolutionary meeting at the Jeu de Paume, Versailles. Four life-sized heads in the picture are finished. One of these is the portrait of Mirabeau.

Released from the imprisonment into which he had been thrown at the death of Robespierre, David painted "The Sabine Women," which is regarded as one of the gems of the French department of the Louvre. Napoleon, upon his accession to power, recognized the genius of the artist, and

made him painter to the empire. He is distinguished for his two famous pictures of this period, the very large "Coronation of Josephine," for which he was paid an amount equivalent to twenty-one thousand dollars; and the spirited "Napoleon crossing the Alps," so often engraved and photographed. Of this last, one of his critics says: "It is ideal in more ways than one; for we know that the First Consul, instead of prancing on a charger at the edge of a precipice, really rode over on a donkey." The "Leonidas at Thermopylæ" was David's last composition in Paris; for at the restoration of the Bourbons he was exiled, and died at Brussels in December, 1825.

His classic style has been condemned for its lack of warmth, and the studied attitudes of its sculpturesque figures, while his coloring is often cold and opaque; but his drawing is energetic and masterly, and he displays great simplicity, correctness, and dignity of form. He was also a good portrait-painter, as may be realized by an inspection of his own likeness, and those of Pope Pius VII. and Madame Récamier, in the Louvre.

A band of excellent pupils continued David's fame. Among them are mentioned Girodet de Roucy Trioson (1767–1824), whose "Deluge" is extravagant and ridiculous, but whose "Interment of Atala" is effective in color among the French pictures; and Jean Antoine Gros (1771–1835), who was life-like and forcible, and less fond of the antique. The Louvre has his "Battle of Eylau" and "Napoleon visiting the Plague Hospital at Jaffa." Jean Auguste Ingres (1780–1867) inherited the classic tastes of his master. A number of his works once in the Luxembourg Gallery have been

lately removed to the Louvre. "The Apotheosis of Homer," formerly a ceiling decoration; "Christ delivering the Keys to Peter;" "Stratonice," and "The Spring," in the Louvre, especially deserve notice. Though Ingres was not a colorist, many of his portraits are masterpieces. François Gérard, another of David's pupils, born in 1770, was also a fine portrait as well as historical painter, and executed the portraits of Napoleon and his family, including the young King of Rome. Subsequently he also painted Louis XVIII. and many of his court. In recognition of his services the king created him a baron. His most celebrated compositions are the "Entry of Henry IV. into Paris," and "Cupid and Psyche," in the Louvre. He died in 1837.

Pierre Prud'hon (1760–1823) abandoned the fashionable classicism to return to sacred subjects. His "Crucifixion" and "Assumption of the Virgin" are entirely in mediæval style, though imbued with French sentiment. But his most able work is "Justice and Vengeance pursuing Crime," hung, like the masterpieces of most French artists, in the Louvre. Prud'hon was the friend of Canova, and the instructor of Constance Mayer.

Madame Elisabeth Louise Vigée Lebrun (1755–1842) is familiar to us through her beautiful and vivacious portrait of herself, seated at her easel, in the Uffizi Gallery, Florence Another likeness of herself and daughter, in the Louvre, is a very pleasing picture. Her maiden name was Vigée, but she married a Monsieur Lebrun at a very early age. She traveled through all parts of Europe, and was everywhere received with distinction. She was a member of the Academies of Rome, Parma, St. Petersburg, Berlin, Geneva, Rouen, and

Paris; and is said to have painted six hundred and sixty-two portraits or fancy pieces, and more than one hundred and fifty landscapes.

Jean Baptiste Isabey, of Nancy (1767–1855), is known as a miniature-painter of the empire, who obtained fashion and celebrity. He began by adorning "lids of snuff-boxes and coat-buttons;" but developed higher talents at the court of Louis XVI., and especially under Napoleon, of whom he executed more than two hundred miniatures. The works of his son, who became a graphic marine painter, are to be seen in the Luxembourg.

Francois Marie Granèt (1775–1849), a clever delineator of "interiors," belongs to the same epoch. The "Crypt of the Church of St. Francis of Assisi," in the Louvre, is his most powerful picture.

Horace Vernet, who was born in Paris in 1789, and died in the same city in 1863, was a grandson of Claude Joseph Vernet, and a rapid, brilliant, and prolific artist, whose abilities were enhanced by Italian study and Eastern travel. He was a favorite with Napoleon I., who presented him in 1814 with the cross of the Legion of Honor, as a reward for his bravery at the Barrière de Clichy. He afterward painted "The Defense of Clichy," and is famous for his huge battle-scenes, most of which are collected at Versailles. The Luxembourg also contained his "Massacre of the Mamelukes," now in the Louvre, and "The Meeting of Michael Angelo and Raphael at the Entrance of the Vatican," where Michael Angelo is reported to have exclaimed to his rival, "You march surrounded with a suite, like a general!" and Raphael retorted, "You go alone, like a hangman." Vernet's treat-

ment of his subjects is naturally broad and striking, without great elaboration; his coloring is vivid, but not durable; his grouping dexterous and effective, and his horses spirited and life-like. He occasionally undertook marine views, but without his grandfather's success; and it is said he once persuaded a devoted younger brother to allow himself to be tied to a pole, and "plentifully watered at intervals from a watering-can," in order that the artist might faithfully represent the drenched and wretched condition of a shipwrecked sailor, clinging to a spar.

Jean Louis Géricault, born at Rouen, 1791, was educated in the strictly classic taste which characterized the followers of David; but his originality burst such imposed fetters, and forcibly portrayed the real and actual. Yet, as reality in the minds of his countrymen is always viewed through the medium of French imagination, we need not wonder that his conception of what is true to Nature differs so widely from that of his Dutch contemporaries. The change to romantic principles which he announced was warmly received by the public; but his own life was too short to fully demonstrate its success. He died at the age of thirty-three. "The Raft of the Medusa," in the Louvre, may give some idea of his striking talents. It is a large picture, representing the crew of the shipwrecked vessel Méduse floating on an immense raft which nearly fills the entire canvas. The dead and dying lie upon the raft in heart-rending attitudes of exhaustion and despair; but the survivors in frantic joy perceive a distant sail; and it is this moment just preceding their deliverance which the painter has chosen for his terrible and thrilling composition.

With the protest of Géricault classic art lost its last expiring hold upon the favor of France. A more natural and modern style thenceforth filled its place. Among the artists born at this epoch we may here mention Léopold Robert (1794–1835), sometimes called the rival of Géricault, whose "Return from Pilgrimage," and "The Reapers of the Campagna," are much admired; but the great masters Delaroche and Delacroix we shall number among the painters of the nineteenth century.

CHAPTER XVII.

PAINTING IN ENGLAND.

CHAPTER by chapter we have been advancing from the dim, religious twilight of early art to the common light of day in which our modern pictures are painted. English painting knows no past, but rejoices in the present, and aspires to the future. None of the Continental galleries, excepting those in Paris and St. Petersburg, has properly recognized the English school; yet there is no modern country where the growth of a hundred years has developed such true genius.

Previous to the seventeenth century the few pictures in the British Isles were all of foreign origin, either purchased abroad by monarchs or noblemen, or executed by strangers whom offers of patronage attracted to the English court. Such works still remain in royal palaces, or among the family portraits and collections of old and wealthy houses. The reign of Henry VIII. brought over Holbein, and artists of lesser note, who found a wide field and ready compensation for the exercise of portraiture. Queen Elizabeth and Queen Mary gladly welcomed painters of Flanders, Holland, and Spain, to their shores, and also recognized the talents of two English citizens, Nicholas Hilliard and Isaac Oliver, who

in the first half of the seventeenth century became quite renowned for their miniatures. Indeed, national admiration appeared restricted to portraits till the accession of Charles I., who had a profound appreciation of art, and was himself a good drawer and designer. He desired to form a large gallery of noble compositions, and was censured for extravagance by a populace who could not understand the practical value of a fresco by Raphael, or a cartoon by Michael Angelo. Yet King Charles improved his brief opportunity by paying eighty thousand pounds for the Duke of Mantua's famous collection, including Mantegna's "Triumph of Julius Cæsar," now at Hampton Court; and also bought a number of originals and copies of Titian's and Veronese's works, seventeen of Tintoretto's, and many of other Venetian artists, as well as specimens of Raphael and Correggio. He gave liberal commissions to Rubens, induced him to spend a year in England, and finally persuaded Vandyck to accept the position of court-painter, which so identified him with that particular epoch of history that we think of him even more naturally as an English artist than as a Fleming. Family pieces were then the prevailing fashion, and we can well comprehend the enthusiasm excited by Vandyck's splendid group of the "Wilton Family," which shares with the "Arundel Family" and Holbein's "More Family" a world-wide renown. Something over five hundred pounds was the customary price paid for these large and most interesting compositions, which often include as many as ten figures, with highly-finished accessories. Neither did the passion for portraits die with the Cavaliers. Even Cromwell desired to sit to Robert Walker, whose picture of him exists at Warwick

Castle. Another Cromwell portrait was completed by Sir Peter Lely, afterward court-painter to Charles II. He was specially famous for his success in transferring female beauty to canvas, and no lady of the period was content till Lely had immortalized her charms. A native of Westphalia, and emigrating from Haarlem at the age of twenty-three or twenty-four, with no rightful title but that of Van der Faes, Peter Lely took up his residence in England, was knighted by Charles II., and accumulated an immense fortune as the result of his aristocratic labors. Godfrey Kneller, the son of an architect of Lübeck, followed his example, and acquired even greater reputation in the same line; the duration of his favor continuing through the reigns of Charles II., James II., William and Mary, and George I., who made him a baronet in 1715. He could say that he had been called upon to paint nine kings and queens—Louis XIV. of France, Charles VI. of Spain, and Peter the Czar of Russia, having been added to the list of English royalty. Great Britain owes another debt of gratitude to Kneller for his instrumentality in the preservation of the cartoons of Raphael now in Kensington Museum. They had been among the acquisitions of Charles I., but in the changes of the kingdom were neglected and forgotten, till, through Kneller's influence, William was induced to mount them properly in Hampton Court.

Artistic tastes, so slowly cultivated, began, under the government of the Georges, to act in new directions. A sudden demand for the importation of foreign pictures flooded the country with third-rate compositions of the declining Italian schools, or with worthless imitations of older masters. Redgrave quotes from a popular magazine which complained that

"monster Parmagianos, horrific Sebastian del Piombos, hideous Domenichinos, appalling Rubenses, spectre Guidos, assassin-like Caravaggios, and dismal Rembrandts, were knocked down at five hundred guineas a head," and that "questions of paternity in art were as difficult as in law." The canons of criticism justified the public standard. The blacker the painting, the higher the price. "A good picture," said Sir George Beaumont, "like a good fiddle, should be brown." The aspirations of British-born artists were also uplifted far above the portrait-style, and palace walls and ceilings were ambitiously decorated with "acres of allegory" of the most metaphorical, though scarcely classical, description. The ocean, for example, was represented "as a surly old fellow, with a black beard, long and uncombed locks, quite naked, save girt about the middle with a ship's sail; laying his leg over a dolphin's back; in his hand the stern of a ship, anchor, oar, or the like." Yet even into the midst of such absurd efforts a spark of genius dropped, and Sir James Thornhill, the predecessor of Hogarth and Reynolds, began to teach his countrymen something of the true theory of art.

Thornhill's precepts were better than his practice. He covered cupolas and ceilings, as may still be observed in the hall of Greenwich Hospital, with a mixture of history and mythology, very complimentary to the English sovereigns, but not particularly conducive to the progress of painting. He opened, however, an art-academy, which educated many promising students, among them the youthful Hogarth, who became Thornhill's son-in-law, much against the latter's will.

William Hogarth, the first great English painter, born in London, in 1697, passed his early years as apprentice to a

silversmith, but on reaching the age of twenty-one changed his profession to that of an engraver on copper for booksellers, which he long found hard work and poor pay. It was not till eight years afterward that his illustrations for Butler's "Hudibras" brought him favorably into notice; but, meanwhile, other projects occupied his mind: he entered Thornhill's academy, only intending to cultivate his talents as a portrait-painter, but displayed such peculiar power in *genre* subjects that Thornhill, after his marriage with his daughter, advised him to support her with such efforts of his brush. This advice bore fruit in the series of "The Harlot's Progress," brought out in 1734, and succeeded the following year by the celebrated set of pictures known as "The Rake's Progress," which Hogarth subsequently engraved in eight admirable plates. Ten years elapsed before the appearance of the still more excellent series of "Mariage à la Mode," which is preserved in the London Gallery, and constitutes his surest title to fame. This depicts the union of a profligate husband with a fashionable and faithless wife, from the signing of the wedding contract to the violent death of the earl and the suicide of the countess. All Hogarth's best points are here concentrated: his bitter wit, the terrible strength of his irony, his perfect truth of detail, and the exceeding accuracy of finish, in which he rivals even Teniers. Yet the whole six compositions brought him little more than a hundred pounds; though every interior and every group of figures is a study worthy of the ablest Flemish artists, and an exquisite satire upon the vices and follies of the day. The breakfast-parlor, with last night's card-tables in the distance; the countess's dressing-room, prepared for her morning levee

the earl's bedroom, with its blazing fire; and the father's fine apartments, hung with caricatures of the popular foreign paintings which Hogarth used to call "the works of the black masters," are all like pages from some graphic novel of Fielding or Thackeray, who delineated in words the society which the artist shows us in color. This was ever the bent of Hogarth's genius. He might fail as a painter of history, but never as a painter of life. He loved to "point a moral" as well as "adorn a tale;" and the moral was always a dramatic warning against vice. Such are his "Gin Lane" and "Idle and Industrious Apprentices," while his hearty enjoyment of fun finds expression in his "Election Scenes," his "Distressed Poet," "Dancing Academy," and other humorous compositions. Though comparatively few may have access to the original pictures, yet the engravings of his works, many of which were etched by himself, can give pleasure to all. His own portrait will be seen in the National Gallery, London, sitting with a volume of Swift in his hand, and his dog Trump beside him. Toward the close of his life he attempted authorship, and wrote a treatise entitled "The Analysis of Beauty;" but his pen, as might have been expected, proved inferior to his pencil. He died in London in 1764, in the sixty-eighth year of his age, leaving neither children nor pupils.

Though the distinctive art-history of Great Britain really begins with Hogarth, it is Sir Joshua Reynolds, born in 1723, who is popularly considered the founder of the English school of painting, as he was certainly its most characteristic representative. Hogarth is strictly individual, but Sir Joshua is undoubtedly suggestive of the typical Englishman. His

father was master of the grammar-school in Plympton, Devonshire, and wished his son to study medicine; but yielded to the boy's unconquerable preferences, and placed him under the instruction of an artist named Hudson, to acquire all possible skill in portraiture. Hudson was but a poor imitator of Sir Godfrey Kneller, and Reynolds remained with him only two years, returning to Devonshire, where he exercised his profession with but moderate success, till his father's death, in 1746. He then settled in London, till a Devonshire naval friend, in command of a vessel, took him, in 1749, to Italy, where he traveled three years, and learned to color and design with brilliancy and grace. Thus improved, he revisited London, gave public proof of his remarkable genius, won reputation and fortune, made friends with Dr. Johnson, Goldsmith, Garrick, and other celebrities, whom he entertained at his delightful house in Leicester Square, where his sister and his pretty nieces long acted as hostesses; and was at last, in 1768, appointed President of the Royal academy of Painting, and knighted by George III. His "Fifteen Discourses," delivered before the students of this academy, are still appreciated, both for their literary and artistic merits, as is also his "Tour through Flanders and Holland," in which he gives an able criticism and analysis of Rubens's style and works. His admiration for Michael Angelo was excessive, though he wisely forebore to copy him as a model. Indeed, his abilities did not lie in the historical or sacred line; for though his "Holy Family" is very fine from an English stand-point, and his scenes of history and mythology were not only lauded by the nation, but purchased by the Empress Catharine of Russia, yet they could never be so popular

as his "Heads of Angels," "Little Mob-Cap," "Pickaback," "Snake in the Grass," "Age of Innocence," and "Puck;" or his wonderful portraits, of which England is so justly proud. He had, like Vandyck, the faculty of catching the best expression of his sitters, making them all "fair women and brave men." His industry was surprising; he could finish an ordinary likeness in four hours, and sent, during his London residence, two hundred and forty-five works to the Royal Academy. These have been generally retained in England, though some are now owned by American collectors. Many of the most valuable are in the London Gallery—especially the "Banished Lord," the "Infant Samuel," others mentioned above, and portraits of Lord Heathfield, Dr. Johnson, and Admiral Keppel. His magnificent portrait of Mrs. Siddons as the "Tragic Muse" was the subject of a pleasant little anecdote which tells us that the actress, on examining the picture, smiled to see his name painted on the border of her robe. "Sir Joshua bowed, and said, 'I could not resist the opportunity of sending my name down to posterity on the hem of your garment.'"

As a colorist, Sir Joshua has seldom been surpassed, except by Titian and the later Venetians. His tints have not been so enduring as theirs, for time has faded the bloom of his carnation cheeks, confused his shadows, and dealt unkindly with his varnishes. But the reputation so justly earned will endure the test of centuries; and those who stand beside his tomb, in the crypt of St. Paul's Cathedral, where he was buried in 1792, will be ready to say, with Goldsmith:

> "Here Reynolds is laid, and to tell you my mind,
> He has not left a wiser nor better behind.

MRS. SIDDONS (*Joshua Reynolds*).

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His pencil was striking, resistless, and grand;
His manners were gentle, complying, and bland.
Still born to improve us in every part—
His pencil our faces, his manners our heart."

That Reynolds should have had a rival is of itself the best indication of the improvement in English art during the eighteenth century. It is true that Thomas Gainsborough, of Sudbury, in Suffolk (1727–1788), is more often thought of as a landscape than as a portrait painter; yet his charming portraits of Mrs. Siddons, in a huge though most becoming bonnet, now hanging in the National Gallery, and of Mrs. Graham, at Edinburgh, prove that he could have competed with Sir Joshua on his own ground. His early efforts in London were not very successful, but he eventually located himself at Bath, where he so rose into favor that he was chosen one of the first members of the Royal Academy. In 1774 he removed again to London, where he set himself in opposition to Reynolds, even painting his celebrated "Blue Boy," which is merely the portrait of a son of Mr. Buttall, dressed entirely in blue, to contradict Reynolds's theory that blue was not a proper color to use broadly in a picture. He was an enthusiastic, ardent, somewhat rough, but very honest-hearted man, who thought more of his portraits than of his landscapes or fancy compositions, and did not anticipate that posterity would so favorably regard them. He painted his own home scenery with a truth and purity of color, a depth of aërial perspective, and a grace and simplicity of style, which mark him as the first and best of English landscapists. He also excelled in *genre* subjects, as is evident in his "Cottage Door" and "Shepherd Boy in a Storm." London Gallery

and Kensington Museum contain a number of his cleverest works, among which may be noticed the portrait of Mrs. Siddons, "Musidora bathing her Feet," "The Market-Cart," and the portraits of Ralph Schomberg and a parish clerk. His contemporary, Richard Wilson, was doomed to a struggling and obscure career, but our own generation has formed a more correct estimate of his talents, and his fine Italian views are prized. He was the forerunner of Constable.

Another younger and less eminent *genre* painter, George Romney, of Lancashire (1734–1802), somewhat troubled the serenity of Sir Joshua, who used to speak of him as "the man in Cavendish Square." Romney's character was selfish and unattractive, and his abilities overrated; yet he became very fashionable in his day, and some of his female portraits were even preferred to those of Reynolds. His most famous works are the portraits of Lady Hamilton, "Milton dictating to his Daughters," and the "Infant Shakespeare surrounded by the Passions." His biography, by Hayley, includes Flaxman's very favorable criticisms.

The same epoch which witnessed the triumphs of Reynolds and Gainsborough crowned an American with the laurels of art. Benjamin West had even the honor of succeeding Sir Joshua Reynolds as President of the Royal Academy of England, while his historical compositions, which, to modern eyes, appear feeble and overstrained, once roused a wild enthusiasm, not only in the American but in the British public. Born in Pennsylvania, in 1738, and educated among the Quakers, many amusing stories have been circulated in regard to his childish exercise of his gifts. Some authorities have gravely asserted that the Indians taught him how to mix their

war-paint, while he plundered the domestic cat for hairs for his brushes! Others tell us of the benevolent Philadelphia merchant's present of a paint-box, and of the Quaker council assembled to consider the boy's vocation, when "the men laid their hands on his head in dedication, and the women rose and kissed him." After this traditional event he entered the studio of an artist in Philadelphia, named Williams, and in 1760 left America for three years' travel and study in Italy. On his return he stopped in England, where the profitable patronage of George III. decided him to remain. He there inaugurated what Haydon calls "high art," and was extravagantly praised as an "English Raphael." But these ambitious pictures, the largest of which were executed in his later years, are more mannered and academic than original in conception. His most noteworthy composition is "The Death of General Wolfe," owned by the Marquis of Westminster, but duplicated at Hampton Court, in which old classic costumes are for the first time abandoned, and the characters appear in the dress of their own century. Reynolds declared that this picture would occasion a revolution in art.

West's large religious works, such as "Christ healing the Sick," "Death on the Pale Horse," and "Christ rejected," have grown familiar through exhibitions and engravings. Mr. J. Pierpont Morgan has lately presented his "Raising of Lazarus" to the city of Hartford. West died in 1820, and was buried in St. Paul's Cathedral.

His fellow-countryman, John Singleton Copley, of Boston (1737–1815), was a portrait-painter in that city, but at the age of thirty-seven emigrated to England, where he essayed

historical painting, in which he achieved decided success. His first great London production, "The Death (or rather Fainting) of Lord Chatham in the House of Lords," was presented by the Earl of Liverpool to the National Gallery, which it still adorns, together with the "Death of Major Pierson" and "Siege of Gibraltar," which teem with portraits "Charles I. signing Strafford's Death-Warrant," "The Commons arrested by Charles I.," and "Offer of the Crown to Lady Jane Grey," are dignified and expressive pieces. He also attempted a few religious themes. Many of his pictures remain in America. Good portraits are in the Boston Museum of Fine Arts. His life has been written by A. T. Perkins.

Henry Fuseli (1741–1825), by birth a Swiss, was more able as a critic than as an artist, yet his original and fantastic compositions had their own brilliancy, and were the reflection of his ardent and versatile temperament. He executed a whole "Milton Gallery" of designs from Milton's works, after contributing to the "Shakespeare Gallery" which it was Alderman Boydell's ambition to create. His "Nightmare" was a very curious and entertaining picture, painted the morning after a pork-supper. Such extraordinary choice of subjects caused him to be termed "painter in ordinary to the devil," but did not bring him much pecuniary profit. Yet he was a favorite with Sir Joshua Reynolds, who procured him a professorship in the Academy, where he distinguished himself by his lectures.

James Barry (1741–1806) was, like Fuseli, very imaginative in character and style, and fairly earned the title of "the wild Irishman," not only by his Cork pedigree, but by his eccentric career. His father was a poor innkeeper, but

young Barry painted, while still a mere boy, an Irish scene which so interested Edmund Burke in his education that he sent him abroad to study and travel. His patron's hopes of him were apparently justified by the "Adam and Eve," and "Venus rising from the Sea," which he exhibited on his return from Italy to London, and which procured his admission into the Royal Academy, only to be subsequently expelled on account of his quarrelsome and intolerant disposition. But Barry had overrated his own powers, and was deficient both in design and color. His most remarkable pictures, which he termed his "Elysium"—a set of six classical paintings illustrating the civilization of man—were gratuitously presented to the Society of Arts at the Adelphi. Barry died in loneliness, poverty, and neglect; yet his body was laid in state in the rooms of the Adelphi, and he was interred in St. Paul's.

The less ideal though still historical James Northcote (1746–1831), a pupil of Reynolds, was more fortunate in life, if not so honored in death. He first applied himself to portraits, but advanced to such compositions as "The Presentation of British Officers to Pope Pius VI.," and similar large subjects. He also became a pleasing author, and his biographies of Titian and of Sir Joshua Reynolds will long remain as standard works

The same historical style was attempted by John Opie (1761–1807), of humble origin, but much natural cleverness. He began by taking portraits for two dollars a head, but, by being well puffed as "the Cornish wonder" grew rich and fashionable, studied diligently, became professor at the Academy, wonderfully improved his portraits, and extended his

ambition to high art, where his best effort is "The Assassination of Rizzio." To him belongs that often-quoted anecdote of the painter who, when asked with what he mixed his colors, replied, "With brains, sir!" His academical lectures, which he left unfinished, were edited by his authoress wife, the pretty and popular Mrs. Opie, once a lioness in London society. The portrait of William Siddons, in the National Collection, exemplifies his skill.

A sketch of English art would be incomplete without the mention of John Flaxman (1755–1826), though he was, correctly speaking, a sculptor, and no painter. But his designs from Homer, Æschylus, and Dante, are so universally known and admired that they far outrank many elaborate pictures; while his models and bass-reliefs may vie with Canova's. He was the first Professor of Sculpture in the Royal Academy, and D'Anvers asserts that his lectures on sculpture are still the best in the English language.

His friend, the poet-painter William Blake (1757–1827), must be judged by the quality rather than the quantity of his productions. His strange genius always trembled on the verge of insanity, and occasionally lost its foothold, but he showed wild flashes of an inspiration such as seldom visits mortal artists; and his dreams and visions, his incoherent poetry, and mystical music, were a source of unbounded de light during many adverse years. Gilchrist's "Life of Blake" is one of the most interesting of biographies, and no one can rise from its perusal without an intense desire to see all the works, of every kind, left by this most gifted and incomprehensible man. But the work is always fragmentary, and rarely amounts to more than a hint of the labors of his brain. The

'Songs of Innocence and Experience," which truly "might have been written by an inspired child," are his chief literary memorials. Some of these he illustrated with his own artistic designs, and also illustrated Young's "Night Thoughts," and other books. He then sought to embody his weird and marvelous conceptions in such sketches as the pictures for the "Book of Job," the "Gates of Paradise," "Urizen," and "Jerusalem," many of which are brilliantly and exquisitely colored. Even his pen-and-ink or pencil jottings are amazingly expressive and characteristic. Many readers will recall his "Ghost of a Flea," or the tiny design, "What is Man?" where a butterfly chrysalis, with a child's head, reposes on a fading leaf. He lived for nearly seventy-two years, always poor, always enthusiastic, and always happy; and lay upon his death-bed singing extemporaneous songs.

Blake's contemporary, the more prosaic but much more prolific Thomas Stothard (1755–1834), was also a book-illustrator, as may be seen by "Bell's British Poets," "Ossian," "Pilgrim's Progress," and the designs intended as companions to the Turner engravings in Rogers's "Italy." Almost two thousand engravings from Stothard may be inspected in the British Museum. Yet his reputation did not rest on these fine drawings only, but on his tasteful and richly-colored paintings, both in oil and water-colors. Some of these are gathered in the Kensington Museum and London Gallery, where we find the original sketch of his "Intemperance," executed in large size on the staircase of the Marquis of Exeter's country-seat. The "Procession of the Canterbury Pilgrims" is another of Stothard's popular compositions.

D'Anvers remarks that George Morland (1763–1804), a

landscape and animal painter, did for English peasants what the Dutch masters had done for the lower classes of Holland. Yet the rustic scenes in which he excels were usually very hastily and carelessly finished; and, were it not for his light touch, and simple fidelity to Nature, would have passed into oblivion. He was a "prodigal son" among artists, ran an extravagant and profligate course, and earned the epitaph which he himself dictated: "Here lies a drunken dog!" His "Farmyards" were his most successful efforts; while all authorities agree in witnessing to his peculiar proficiency in the painting of pigs.

Before touching upon Turner, the prince of English landscapists, some words are due to Raeburn and Lawrence, two prominent portrait-painters of the close of the eighteenth century. Henry Raeburn (1756–1823), son of a Scotch clergyman, was as highly esteemed in Edinburgh as Sir Joshua Reynolds had been in London. He was overwhelmed with sitters, and has left much of the fruit of his labor in the Edinburgh Academy, which has preserved his portraits of Sir Walter Scott, Dugald Stewart, Francis Jeffrey, and many other eminent Scotchmen. His style was manly, broad, and forcible, and his merits were so justly appreciated that he was knighted by George IV., and appointed royal painter.

Sir Thomas Lawrence, who was born at Bristol, in 1769, and died in London, 1830, won even more fashionable notoriety. He commenced to work in crayon at ten years of age, and many accounts are given of his extraordinary precocity. In maturer life he became a favorite, not only at the English court, but with all the sovereigns of Europe. While at Rome he was chosen President of the Academy of St. Luke, and

VENICE (*Turner*).

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executed his celebrated portraits of Pius VII. and Cardinal Gonsalvi. At home, he secured the homage of all England, and was paid at the rate of two or three thousand dollars for his likenesses. As an artist he was distinguished by facile grace, agreeable color, and sweet but not animated expression. His beautiful women are more renowned than his men. Opie said Lawrence made coxcombs of his sitters, and his sitters made a coxcomb of Lawrence. But he has many noble masculine figures at Windsor Castle, including the portrait of the Emperor Francis, and the series of heroes known as the Waterloo Gallery, "headed by the Duke of Wellington, in the dress which he wore, and on the horse which he rode, on the field of Waterloo." Lawrence was not only an accomplished painter, but an attractive and extravagant man of the world. He never married, yet was very handsome in person, bland in manner, and very devoted to ladies. Redgrave quotes from a fair authority, who states that he was so dangerously gallant that his common answers to dinner invitations assumed the form of billets-doux.

Joseph William Mallord Turner (1775–1851) boasted no such fascinations. Artistically he was a lion, but socially a bear. His father's barber-shop and the London lanes where he spent his childhood were not schools of high-breeding; but his solitary print-coloring and his long and lonely rambles fostered more genius than the atmosphere of courts. Innumerable water-color sketches from Nature, particularly studies of skies and sunsets, were his youthful labors of love. His first oil-painting, a "Moonlight View of the Thames," was completed in 1797, when he was nearly twenty-two years old, and was followed by "Eneas with the Sibyl," the "Tenth

Plague of Egypt," "Jason in Search of the Golden Fleece," and "Calais Pier." Soon after the exhibition of the "Plague of Egypt" he was elected to the Academy, and in 1807 was chosen professor of perspective. This was the period when he began his imitation of Claude, publishing a volume of studies which he called "Liber Studiorum," in allusion to Claude's sketch-book "Liber Veritatis;" and turning in oil-painting to the same model, as we may discover in the "Sunrise through a Mist," "Crossing the Brook," "Dido building Carthage," the "Search of Apuleia," and other works of his middle epoch.

Turner made extensive sketching-tours through England, Wales, France, and Switzerland, but did not travel in Italy till 1819. Yet this journey, together with the two subsequent visits about ten and twenty years later, materially influenced his style, and resulted in such magnificent pictures as "Childe Harold's Pilgrimage," the "Bay of Baiæ," "Lake Avernus," various "Views of Venice," the "Garden of Boccaccio," "Caligula's Palace," and the "Landing of Agrippina." With advancing life his genius became yet more vivid and original, flashing forth in such brilliant and remarkable works as "Ulysses deriding Polyphemus," "Phryne going to the Bath," the "Burial of Wilkie," and the "Fighting Temeraire." But his final style was apt to run into blurred and fiery masses of fantastic color, so strange and inexplicable that modern critics have even started the theory of defect in his eyesight. His countrymen were by no means insensible to his merits, but he shunned all intercourse with the world; and, though he acquired sufficient fortune to build himself a house and gallery in Queen Anne Street, and to purchase a

villa at Twickenham, yet he would steal away, time after time, to obscure lodgings, where, estranged from all society except his favorite cats, he would devote himself to solitary industry. In such a retired cottage, near Cremorne, Chelsea, he died, under a feigned name, at the age of seventy-six; and was buried, as he requested, by the side of Sir Joshua Reynolds. His large collection of his own pictures he bequeathed to the nation, and they now constitute one of the greatest treasures of the London Gallery.

The descriptions of Turner's appearance are far from flattering. He was stout, and rather under the medium height, with restless eyes, and a ruddy complexion. His dress was the reverse of neat, and his hands, according to Thornbury, were "the smallest and dirtiest on record." But those hands produced the most wonderful results, with a brush that seemed dipped in the very colors of Nature itself. Since the days of Claude no landscapist has reached to Turner's level. He indeed considered himself Claude's superior, and expressly directed that his "Dido building Carthage" and "Sun in a Mist" should be hung between two superb Claudes in order that his own preëminence should be manifest. The result in the mind of the spectator is not always just what Turner would have wished; but no other artist could ever have dreamed of challenging such a comparison. The student should apply himself to the volumes of "Modern Painters," if he wishes to gain a profound appreciation of Turner's characteristics. They have given rise to the proverb "There is but one artist, and Ruskin is his prophet;' but their gorgeous word-painting will feast the taste, even if it should not in every case convince the judgment; and,

whatever the exaggeration, posterity cannot fail to recognize the deep foundation of truth.

The management of light and shade in Turner's mere designs for illustrations, such as those of Rogers's "Italy," is, in its way, almost as marvelous as the tints of his pictures, while such beautiful series of water-colors as the rivers of England and France are beyond all praise. He was very careless in regard to the use and durability of his materials, so that time must deplorably injure his compositions. His painting of the "Slave-Ship," eloquently described by Ruskin, may be found in Boston. Those who cannot see his other originals will find an endless fund of pleasure in the excellent engravings of his numerous works.

The landscapes of John Constable (1776–1837) are in quite a different manner. His predilection was for scenes of cultivated Nature, and effects of dew and clouds. As all his sympathies were decidedly English, so his affection included the English atmosphere, which he introduced so generally into art that Fuseli used jokingly to say: "Bring me my umbrella; I am going to see Constable's pictures." When he represented fine weather he attempted no peculiar effects of sunsets or sunrises, but put his sun directly overhead, shedding broad, unshadowed light over the view. The most comprehensive and best arranged collection of his paintings is in the South Kensington Museum. The simplicity of his style reminds us of Gainsborough, though his range of motives was more limited, and his coloring less brown: his usual tones being green and gray. His artistic success was slow. Though his father, a wealthy miller of Suffolk, gave him all necessary advantages of education, yet his work was not cor-

dially received till he had reached middle life; nor was he admitted to the Academy till the age of forty-three. But, once attained, the permanence of his position has never been questioned.

Sir Augustus Calcott, of Kensington (1779–1844), once a choir-boy, but eventually knighted by the queen, produced a number of small, pleasing landscapes of ideal type. Old Crome (1769–1821), the leader of a band of painters who gathered together at Norwich, was a realist, whose style, though strong and original, and almost Dutch in accuracy, was nevertheless hard and mannered. Yet he was popular as the leader of the Norwich School, and had some able followers, among whom Cotman may be specially mentioned.

William Collins, of London (1788–1847), is also among the host of English landscape-artists. He was a pupil of Morland, and based his style upon his instructions, often treating rustic *genre* scenes and coast-views. Some fine Italian landscapes, executed during his tours abroad, have been much praised. But he loved far better the rural life of home. "Happy as a King" and "The Prawn-Catchers," in the London Gallery, are among his characteristic pictures; while such other favorites as "The Sale of the Pet Lamb," "Sunday Morning," "Hop-Gatherers," "Fetching the Doctor,' and "Fishermen on the Lookout," have been purchased by private collectors. The French Exhibition of 1824 awarded a gold medal to his "Hay-Wain." His later religious paintings, "Our Saviour with the Doctors in the Temple," and the "Two Disciples at Emmaus," failed to secure the same popularity.

But the day of "High Art" was at hand. Benjamin

Robert Haydon (1786–1846), the son of a Plymouth bookseller, felt it to be his mission to raise the standard of national taste. If confidence in a mission could insure success, his fate would have been exalted; but his autobiography, very copiously published, suggests a stage tragedy. An enthusiastic and self-conceited though really talented youth, he imagined himself endowed with the combined genius of Raphael, Titian, and Michael Angelo; dreamed of glorifying history and religion by the triumphs of his brush, and of dictating the course of British art from his pinnacle of fame. He had no sooner entered the Academy as a student than he began to plan out his first great picture, no modest portrait or little landscape, but a "Flight into Egypt" which should rival the old masters. His need of money, however, forced him to a temporary practice of portrait-painting, which he found remunerative, but which he gladly abandoned when given a commission by Lord Mulready to represent the "Murder of Dentatus," the Roman tribune. For this he received two hundred guineas, and was so dissatisfied with the place assigned to it in the Academy that he quarreled with the directors of the institution. The "Dentatus" could not be considered a very brilliant achievement; but, with unquenchable ardor, he commenced in 1814 his "Judgment of Solomon," which sold for six hundred guineas. Part of the money so procured was expended in an art-journey to the Louvre with Wilkie. When his purse was exhausted he prepared his canvas for another colossal work, the "Entry of Christ into Jerusalem," which was exhibited both in England and America, and brought him fifteen thousand dollars. Improvident and impulsive as ever, his funds were soon spent

and thenceforth his career became only a variation of poverty, ambition, reckless fits of industry, temporary prodigality, and arrests for debt. In the midst of all, he kept on painting picture after picture, sometimes of immense size, such as "The Raising of Lazarus," where twenty-five figures are grouped upon a canvas nearly twenty feet long; dramatic "Napoleons," or "Scenes from Roman History." He also published two volumes of lectures; but his hopes were disappointed, his exhibitions often failed, and he sank deeper and deeper into difficulties. The public officers, to whom he appealed for patronage, took no notice of his claims; the commissions which he solicited were refused; his abilities were utterly unrecognized; and, harassed into despair and brain-disease, he committed suicide in his London studio, where his large painting of "Alfred the Great and the First English Jury" was still upon the easel.

His friend David Wilkie, the cautious Scotchman (1785–1841), was more moderate in his expectations and more fortunate in his experience. Brought up in a manse of Fifeshire, it was thought very wild and reckless for the minister's son to yearn after the vagabond profession of painting. But he was at last permitted to enter the Trustees' Academy at Edinburgh, where he justified his calling by winning the prize for the best picture. Returning to Fifeshire, he produced, to the surprise of his family and townspeople, his graphic and original painting of the "Pitlessie Fair," whose multitudinous figures were genuine portraits taken from the farmers, school-masters, and peasantry, of the neighborhood. No further objection was made to his trying his fortune in London, where, after a year's hard study, he suddenly rose

into notice by the exhibition of the "Village Politicians." From that time his vocation as a delineator of simple, familiar, and often humorous subjects, dramatically and powerfully treated, was successfully fixed. Few English *genre* painters, except Hogarth, have ever equaled his "Blind Fiddler," "Rent-Day," "Village Festival," "Blindman's Buff," "Distraining for Rent," "Letter of Recommendation," "Reading of the Will," "Parish Beadle," "Chelsea Pensioners," and other admirable works. They are genial and kindly in tone, without Hogarth's bitter satire; picturesque in arrangement; vivid in action; careful in finish; and fine, if not rich, in color. The "Reading of the Will" was ordered by the King of Bavaria, and still hangs in the Munich Gallery. If its gifted author had but been blessed with health proportionate to his talents, the highest triumphs would have been possible to his skill; but he was of delicate constitution, gaunt and lean as became a Scotchman, and his labors were interrupted by frequent fits of sickness. Even repeated foreign journeys did not restore him to strength, though they greatly altered his style and method. An art-tour in Spain appeared specially to impress him. He desired to imitate the coloring of Velasquez, Titian, and Correggio, and to concentrate his efforts on a more elevated class of subjects. But the "Preaching of John Knox," "Wellington the Night before Waterloo," and "Benvenuto Cellini and the Pope," all examples of his change of manner, are more pretentious and less forcible than his sympathetic *genre* pieces.

Wilkie received in 1830 the appointment of court-painter in ordinary, and was knighted by King William IV.; but such honors in no degree diverted his mind from his profes-

sion. He was seized with the desire to study the scenery of the Holy Land, and determined to embark for Palestine. The voyage was begun; but an attack of illness proved fatal, and he died on shipboard, near Malta, on the 1st of June, 1841. His burial at sea is the theme of one of Turner's striking pictures.

A few other painters must yet be mentioned, born near the expiration of the century. Patrick Nasmyth (1786–1831), spoken of as the English Hobbema, has been commended by connoisseurs for his Scotch views and realistic rustic scenes, which are rather too small and dark to suit more popular taste. An accident of his boyhood compelled him to paint with his left hand, which renders his pictures marvels of technical execution; but he is insignificant compared with William Mulready (1786–1863), who followed Wilkie in *genre*, and showed himself a master in that department. He was a native of County Clare, Ireland, but was of a more reserved and less buoyant disposition than is generally an Irishman's heritage. Coming to London to study, he fell in love with the sister of his teacher, but regretted through life the hasty and unhappy marriage which ensued. His first important painting was accomplished in 1809, and called "Returning from the Ale-House;" but the "Punch," and "Idle Boys," which he exhibited three or four years after, found universal favor, and before the age of thirty he was honorably associated with the Royal Academicians. His compositions, which are usually of cabinet size, are distinguished for their excellent drawing; their fidelity of detail, in which he competed with the Dutch school; and their richness and depth of color, which, however, as he advanced toward old age,

grew powerfully and unpleasantly purple in tone. His subjects are taken from childhood and every-day life, and are agreeably but by no means imaginatively rendered. He never went abroad, but prided himself on his exclusively English culture. Many of his works are in the South Kensington Museum and London Gallery, especially "The Last in," "Giving a Bite," "The Fight interrupted," "First Love," "Fair Time," "Crossing the Ford," "Seven Ages of Man," "Toy-Seller," and "Choosing the Wedding Gown." The latter is one of his best pieces, taken from his "Vicar of Wakefield Series," which were first executed as woodcuts in 1840, and subsequently developed into paintings. He was tolerably skillful in landscapes, but still happier in his chalk life-studies, some of which are also preserved at Kensington.

William Etty, "the great English colorist" (1787–1849), born at York, and early apprenticed to a printer, is an instance of the patience of genius and the reward of perseverance. His uncle, who was a man of some means, took pity on his artistic aspirations, released him from printer's drudgery, brought him up to London, and even placed him under the instruction of Sir Thomas Lawrence. But Etty was slow and plodding, and did not seem destined to be a favorite of Fortune. His efforts for prize medals utterly failed; his pictures were refused admission to the Academy, or, when exhibited, were quite neglected; he made no money; and was repeatedly disappointed in love. Yet he did not succumb beneath these misfortunes, but painted bravely on, till his "Coral-Builders" and "Cleopatra," in 1820 and 1821, established his reputation, and he "woke to find himself famous." The next year he visited Italy, and studied en-

thusiastically at Venice, where his passionate fondness for color was intensified. He was one of the few English artists who have ever successfully treated, or even attempted, nude figures; and his flesh-tints were brilliant, powerful, and sometimes exaggerated. But this sensuous tendency was combined with true purity of mind and most elevated intentions. He executed nine large pictures, in all of which he aimed to "paint some great moral on the heart"—a triptych from the history of "Joan of Arc," meant to illustrate religion, loyalty, and patriotism; "Ulysses and the Sirens," showing the danger of sensual delights; "The Combat," or the beauty of mercy; "Benaiah," or the virtue of valor, and three "Scenes from the Life of Judith," particularly the "Judith and Holofernes," of which Redgrave has written a glowing description. Most of these are owned by the Royal Scottish Academy. The London collection also possesses some of his valuable works, the most characteristic of which are his "Female Bathers" and "Youth on the Prow and Pleasure at the Helm." He is buried in his native York.

Sir Charles Eastlake (1793–1865), a fellow-townsman and pupil of Haydon, was by profession a painter, but proved himself a master in literature. His youthful pictures of "Christ raising the Daughter of Jairus" and "Brutus exhorting the Romans to revenge the Death of Lucretia" were approved by critics; but his travels through Italy and Greece furnished him with more unusual and popular subjects. He had also a peculiar talent for lovely and expressive female heads, as may be observed in his bust of "Haidée," in the Vernon collection. The same collection contains his "Christ blessing Little Children." In 1850 he was knighted, and

became President of the Academy. We are indebted to him for the translation of Kugler's "Schools of Italian Painting," and Goethe's "Theory of Colors;" while his own "Materials for a History of Oil-Painting" finds its place in every large art-library.

Another American is now added to the list of painters—Charles Robert Leslie, born in Clerkenwell, October 19, 1794, of American parents. The family left England about five years afterward, and the boy was apprenticed to a Philadelphia bookseller; but was finally sent, when seventeen years old, to London, where he was kindly received by West and Washington Allston. He also became the friend of Washington Irving, whose "Sketch-Book" he illustrated. Leslie first tried his talents at portrait-painting; then took a short flight into high art; but soon discovered that his chief abilities lay in the line of the higher *genre*, where his refinement of execution, love for rich costumes, beautiful female faces, and graceful action, found full play. The "Sir Roger de Coverley going to Church," finished in 1819, and designed for an American merchant, was enthusiastically approved by the public. His subsequent cheerful pictures, such as "May-Day in the Reign of Queen Elizabeth," "Merry Wives of Windsor," "Dinner at Page's House," "Sancho Panza," and "Uncle Toby and the Widow," many of which are owned and exhibited in England, obtained a large circle of admirers. Their main deficiency is chalkiness of color. Leslie married a beautiful English lady, Miss Stone, one of six sisters who were all so pretty that they were spoken of in society as "the six precious stones." In 1833 he spent a few months in America as Professor of Drawing in the Military Academy of

West Point, but soon returned to England, where he had many commissions from the nobility and royal family. In 1838 he painted "The Coronation of the Queen." In 1848 he accepted the appointment of Professor of Painting in the Royal Academy, and died in London in 1859. His "Autobiographical Recollections" are full of interest.

Clarkson Stanfield (1793–1867) and David Roberts (1796–1864) both opened their careers as theatrical scene-painters. Though such an occupation is not conducive to fineness of finish, it certainly develops breadth of treatment; and Stanfield found its advantages in his subsequent landscape and marine pictures. In these marine pictures he is peculiarly distinguished. A series of forty views in the British Channel and on the French coast have been well engraved under the title of "Stanfield's Coast Scenery." His "Battle of Trafalgar," "Mount St. Michael," "Castle of Ischia," "Isola Bella," "Scenes in Venice," and "Beilstein on the Moselle," are very celebrated. He is considered the leader of English realists, and has been compared to Vandevelde; but his Nature, though eminently faithful, is unpoetical; and his calm seas, which Ruskin calls "true, salt, and serviceable," are usually cold in color.

Roberts particularly devoted himself to architecture, and Spanish and Eastern views; having gained materials for painting in his tours through France, Germany, Belgium, Holland, Spain, Morocco, Egypt, and Syria. The sketches there made were either lithographed or completed in oil or water-colors, and thus acquired deserved reputation. His interiors of Burgos Cathedral, and St. Paul's, Antwerp, hang in the National Gallery; but his lithographs and sketches

better exemplify his style. His series of "Views of London from the River Thames" was abruptly closed by his death, from apoplexy.

The water-colors of Roberts, Stanfield, Calcott, Turner, and Blake, naturally suggest the school of water-color painting which English art is now fostering, and in which it stands unrivaled. It is yet too young to possess a history, but it promises a brilliant record for the future. With the foregoing celebrated names must be included those of David Cox, whose idyllic landscapes charm us with their shifting light and shade, their transparent color, and breezy foliage; of William Henry Hunt, with his exquisite fruit, birds, and flowers; and of Samuel Prout, who, like Roberts, was a lover of architecture, and whose views are equally famous.

The English artists who follow, born after the year 1800, take their places in the succeeding pages.

CHAPTER XVIII.

PAINTING IN THE NINETEENTH CENTURY.

The subject of painting in the nineteenth century properly demands a volume, and defies compression into the limits of a single chapter. But the slight sketch here attempted is the result, not only of personal investigation, but of reference to the constant reports of foreign exhibitions, and to the excellent works on modern art published within the last twenty years, to most of which I am indebted. The preceding account of the English school has already encroached on the limits of modern painting; but, before continuing the art-history of England, it will be advisable to consider the representatives of the present schools of Germany and France.

Few are thoroughly aware how intense in effort and how powerful in result was the art-revival in Germany at the beginning of the century. The works of Cornelius, Overbeck, and Kaulbach are not mere easel-pictures, to be criticised hair by hair, or leaf by leaf, and valued at so much an inch; but vast frescoes, rivaling in extent and design mediæval wall-paintings—broad, thoughtful, and vigorous—aiming to unite ancient idealism with modern culture. The German nation lives, breathes, and works by

theory; and it is therefore not surprising to learn that four young students, who had left the Fatherland to seek inspiration in Rome, met together, about 1810, to consult upon the principles of art, and the laws by which it should be governed; and determined to devote their lives to the development of a theory of painting which they constructed, whose purpose was to reanimate their souls with the old faith and devotion; renouncing sensual beauty on the one hand, and empty formalism on the other; laboring with pure hearts, ascetic and consecrated spirits, truth and fidelity of execution, and lofty though chastened ideality. This German conception corresponded in methods, though not in religious spirit, with what was afterward known as the pre-Raphaelite movement in England.

The four men thus associated—Peter von Cornelius, of Düsseldorf (1783–1867); Friederich Overbeck, of Lübeck (1789–1869); Philip Veit, of Frankfort; and William Schadow, of Berlin—remained for some years at Rome, attracting other followers. They first thought to bring their lives into harmony with their profession, and worked conscientiously and enthusiastically in accordance with their theory, executing frescoes in the house of the Prussian consul on Monte Pincio, in the Church of S. Trinità, and in the Villa Massimi. But, in 1820, Cornelius was called back to Düsseldorf, as director of its academy, and in 1825 was summoned by King Ludwig of Bavaria to decorate the national buildings erected at Munich. There was his golden opportunity, which he well improved. The genius of Cornelius was broader than that of Overbeck; and therefore, while his theories were firmly grounded, he extended his sympathies

to antique and historical as well as to sacred motives, only stipulating that all should be treated in the same lofty and severe manner. We behold the result in the Glyptothek, or Munich Museum of Statuary, where two spacious halls take their names of "Hall of the Gods" and "Hall of the Heroes," from his mighty mural paintings; in his "History of Painting" in the Pinakothek, and in his colossal frescoes in the Ludwig-Kirche, whose subjects range from man's creation to the Last Judgment. Magnificent later frescoes were designed for the Royal Mausoleum and Campo Santo at Berlin, where we find the "Four Riders of the Apocalypse," which is regarded as his masterpiece. All these vast compositions impress us by their grandeur of invention, yet we are puzzled to understand why they and other splendid monumental works, by Schnorr, Hess, and the leaders of the early Munich school, should so generally fail to excite our interest even when they secure our admiration. This may partly be explained by their cold and deficient coloring, which suggests a certain element of petrifaction, and partly by their appeal to the merely intellectual and not the emotional side of our nature.

The influence of Overbeck, though not so widely extended as that of Cornelius, was singular and deep. He became President of the Academy of St. Luke, joined the Romish Church, made his home in the haunts of the mediæval masters, and strove by reproducing their forms to awaken their spirit. His own tastes were intensely religious, and he longed to transform himself into a modern Fra Angelico; but the style of holiness which was natural, simple, and hearty in the monk of San Marco, grows

strained and chill in our present atmosphere. Yet Overbeck's reverence was very real, and none can examine the scenes from the life of our Lord in his "Holy Gospels," and the charming design of the "Boy Christ among the Doctors," without being struck by his spiritual purity. The large pictures of "Christ entering Jerusalem" in the Marien-Kirche, Lübeck, and "Triumph of Religion" in Frankfort, are among his principal works, while he has left us several "Holy Families" very suggestive of Perugino and Raphael.

William Schadow, the friend of Overbeck, succeeded Cornelius as Director of the Düsseldorf Academy, and contributed to form the style of some of the best modern painters of Germany. This Düsseldorf school, which has had many vicissitudes, appeared in its youth exceedingly promising, and instructed such powerful artists as Lessing, the special painter of Luther and Huss; Bendemann, designer of the frescoes in the Dresden Palace; Julius Hübner, lately the Director of the Dresden Gallery; the brothers Andreas and Oswald Achenbach, famous for their German and Norwegian landscapes and seas; Franz Ittenbach, truly noble in his altar-pieces; Ludwig Knaus, the famous *genre* painter; Camphausen and Bleibtreu, battle-painters; Hoffmann, conspicuous by "Christ in the Temple," and other admirable sacred pictures; also Carl Müller (1818–1893), whose "Annunciation" and "Holy Family" have been so popular. Jean Georges Meyer, commonly called Meyer von Bremen, because of his birth at Bremen, about 1813, was also a pupil of this school. He is pre-eminently the painter of children—sweet and pure in sentiment and color—not

attempting to rise into strength; and has long commanded high prices among amateur collectors.

Wilhelm von Kaulbach (1805–1874), a pupil of Cornelius, was, however, the morning-star of contemporary German art. He has been described as "a very thin man, with long, scanty, glossy black hair, smoothed over his forehead, and deep, tender, shining, humorous eyes; his manner a mixture of simplicity, ardor, friendliness, and fun." His father was an engraver of Westphalia, but gave his son a Düsseldorf education. Kaulbach followed Cornelius to Munich, where King Ludwig encouraged him by princely commissions—bidding him adorn his new building of the Odeon with frescoes of "Apollo and the Muses," his garden arcades with designs in allegory, and his throne-hall and other palace-rooms with scenes from Klopstock and Goethe. King and people united to praise these works, which were not only executed with the thoughtfulness and grandeur of Cornelius, but with the charm of a sympathetic nature and versatile imagination. The appointment of court-painter was offered and accepted, and we must, therefore, make a pilgrimage to Munich to study Kaulbach thoroughly; though Berlin possesses his vigorous colossal frescoes on the staircase of its museum, beginning with the "Dispersion of the Nations at Babel," and proceeding through "Homer and the Greeks," the "Destruction of Jerusalem," the "Battle of the Huns," and "The Crusaders," down to the age of the Reformation. The "Battle of the Huns" is usually preferred by critics, and is often called the specter-battle, because of its embodying the old legend of the fierce barbarian combat continued in the air by the

ghosts of the dead. But the "Destruction of Jerusalem" is equally weird and sublime. Four solemn prophets look down from the clouds upon the fated city to which avenging angels are descending. Below we see the horrors of the conquest, and the entrance of the Roman legions. The high-priest is about to slay himself; the wandering Jew flies forth, pursued by the Furies; while a Christian family, protected by angelic guardians, departs in peace. This "Destruction of Jerusalem" was also completed in oils for the King of Bavaria. All should examine for themselves the photographs of these designs, as well as the minor but popular illustrations from Shakespeare and Goethe, and the studies of beasts; for photography and engraving are unusually favorable to Kaulbach, whose excellence lies in form and composition rather than in color. His son, Hermann Kaulbach, now works at Munich, as does also his grand-nephew Friedrich.

Every student of the history of enthusiasm will understand that a reaction in the Munich School of Art, from the subjective to the objective, ere long became inevitable. This reaction was healthfully accomplished under its third director, Carl Theodor von Piloty (1826–1886), who, of undoubted genius himself, found it his vocation to direct the genius of others. He had no wish to violently rend away the traditions of the past, to discourage scientific treatment or correctness of drawing, but he felt the need of that touch of nature by which art is made kin to all humanity. With an impressive personality, well suited to his position, he taught and illustrated his own principles with fervor and force. He has been accused of over-boldness and sensa-

tionalism; but he was discretion and moderation itself, as compared with the novel practices of younger "impressionists." He is indeed "Piloty the Realist"; but he desires his realism to express a thought rather than to merely stereotype an effect. A journey to Italy increased his natural taste for a broad and graphic style, color, and the dramatic side of art, as may be seen in his "Triumph of Germanicus." The pictures which will best perpetuate his name are "Nero walking among the Ruins of Rome," "Mary, Queen of Scots receiving her Sentence," and "The Death of Wallenstein." The latter is so wonderful in all its details that every critic's eye must be arrested by the furniture of the room and the gleam of the diamond on Wallenstein's dead hand; yet the astrologer's noble figure and the whole sentiment of the scene are full of the true ideal spirit. "Galileo in Prison" is also fine and serious work; but our admiration abates as we turn toward the allegorical history of Munich, which has been the subject of Piloty's later labors, and which is more interesting to Bavaria than to the world at large.

The growing popularity of the Munich school brought the usual evils as well as the benefits of prosperity. Many of its young and talented members were so deluged with orders that absurdly small pictures, with cumbersome, fantastic frames, came in fashion. One clever satirist executed a painting no larger than an ordinary match-box, had it heavily framed, and sold it to his satisfaction. In contrast with this extreme, more ambitious workers selected canvases and subjects of enormous size and range, for to the German mind time and space are only accidents of art and existence,

and seem but trifling obstacles to industry and fertile conception. Impatience of ordinary rules and methods, inventions for rapidity and inventions for color-effect, dash and splash, and extravagance of fancy, an excessive love of luxury—art for the artist's sake—became the dangers which the more thoughtful and conscientious men were forced to combat. Even Piloty's realism fell behind the age, and other leaders are taking his place.

Among these are Friedrich Kaulbach; Franz von Defregger, celebrated in *genre* and for Tyrolean scenes, as well as for two striking Madonnas; Leibl, coarse but powerful; Franz Lenbach, portraitist of Bismarck and the Emperor; his weird young artist friend, Franz Stuck; the younger portraitists Papperitz and Wimmer; Wilhelm Diez, *genre*, historical and animal painter; Karl Raupp; Lietzen Mayer, the romantic Hungarian; Braun and Lindenschmidt, historical painters; Ludwig Löfftz; Alexander Wagner, whose "Chariot-Race" we recall; Plockhorst and Bodenhausen, sacred painters; and naturalistic Max Liebermann, with his "Flax-spinners" and "Munich Beer Garden." Interesting sketches might be made of these and others, but at present we will only mention Gabriel Max, so highly appreciated both in his country and in ours. The son of a sculptor of Prague, and born in 1840, he first studied with his father before beginning his career at Munich, where his genius soon became apparent, for he is a spiritualistic, hypnotic painter, uniting technical skill with rare imaginative power. His face is most intellectual and pleasing, with keen, deep-set, almost mesmeric eyes, that betoken a sensitive and somewhat morbid nature which finds expression in "The Anatomist," in his

"Head of Christ," and "Crucifixion," under the wan light of a partial eclipse, and in the pale, ghostly, and thrilling figure of "Margaret on Walpurgis Night." Many have seen his picture of the "Maiden Martyr in the Arena," with the tigers ready to spring upon her, her eyes upturned to the falling rose flung to her over the wall. "The Lion's Bride," suggested by a poem of Uhland, is still more widely known.

Passing from Munich to the later Berlin school, we may observe the zealous efforts of the royal family to make this capital an art-center worthy of the empire. Ludwig Knaus, born at Wiesbaden in 1829, and called the foremost *genre* painter in Germany, was summoned from Düsseldorf to Berlin, where the Art Academy was reorganized. Adolf von Menzel, masterly in characterization, as in the "Rolling-Mill," was to German art what Lessing was to German letters. Anton von Werner exhibits grand style, good drawing, and correct color. His large "Proclamation of the German Empire at Versailles" contains two hundred actual portraits; yet such pictures must properly be considered as imposing representations rather than truly artistic works. The same remark applies to Adolph Menzel's paintings illustrative of the reign of Frederick the Great. Carl Schorn and Julius Schrader are remarkable for historical work, *genre*, and portraits, and Gentz for Eastern scenes. Brendel is famed for animals, especially sheep, and young Herr Friese for wild beasts of the desert.

Carl Becker and Gustav Richter, born in Berlin, the one in 1820, the other in 1822, became professors in the Art Academy of that city. Both are favorably known in England and America. Indeed, the name of Becker is also fa-

miliar, from Ernst Becker, the painter of cows, often called "Küh, or Q. Becker." Carl Becker particularly depicts the magnificence of the Venetian or German Renaissance, as in "Charles V. at the House of Jacob Fugger," and "Albrecht Dürer in Venice." Richter charms by rich Oriental scenes, but is still better known by such admirable portraits as that of Queen Louisa of Prussia. These portraits are treated with the same ideality as his other subjects. This is exceptional in the Berlin school, which has curiously combined the mannerism of the day with strong national feeling, and with much of the serio-grotesque spirit of the old North-German masters. The latter characteristics are specially noticeable in the melancholy but powerful pictures of Alfred Rethel (1816–1859), who has left us frescoes from the life of Charlemagne, and the remarkable companion paintings, "Death as a Friend" and "Death as an Avenger," the last symbolizing the demon Cholera at a masked ball in Paris. The mystic but peculiarly original themes of Arnold von Böcklin, lately of Munich, have a like fascination. On the other hand, Karl Hoff represents modern realism in such compositions as "A Christening Scene" and "The Last Sacrament." Fritz von Uhde, born in Saxony in 1844, but a student of Munich and Paris, is, however, the present North-German apostle of realism; his sacred pictures being simply strong and truthful landscapes, with their personages literally taken from ordinary peasantry. His triptych of "The Nativity" and "Christ blessing Little (German) Children," are popular examples.

Rethel is the connecting link between the art of Northern and Middle Germany, his residence having been fixed at

Frankfort, where the Städel Institute, founded by a rich banker about 1816, is most valuable as a means of art development. It was put under the direction of Philip Veit, of the Overbeck fraternity. Veit was finally succeeded by Eduard Steinle, conservative in methods, deep and true in religious feeling, yet broad in study and in sympathies. He is also interesting as the master of Sir Frederick Leighton, who became President of the Royal Academy of England.

Another famous pupil of the Städel Institute is Adolf Schreyer, born in Frankfort, 1828, whose spirited equestrian pictures are everywhere in demand. He has studied the horse in all semi-barbarous localities. His treatment is highly dramatic, original, and free. His Wallachian and Arabian scenes are so engraved as to render much of the fiery action, though not of the powerful yet finely-graded color of the paintings, whose skies "move with the wind and melt into rain."

Although Vienna is geographically Austrian, yet artistically she must be classed as belonging to the German Confederation. The moral atmosphere of the city has had much to do with the character of her culture. Religious or severely truthful art found but stony soil amid the gayety and splendor of her social life, and in her massive and luxurious buildings, ornamented by such excellent decorators as Moritz von Schwind, who, though working at Munich, is Viennese by birth, and is represented everywhere in Germany by most attractive illustrations and frescoes. The Academy at Vienna secured all possible native talent, notably that of Carl Mayer (1810–1876), *genre*, historical, and landscape painter, and also invited from Munich such

learned professors as Anton Feuerbach, of Speyer (1829–1880), whose temperament inclined him to romantic or classic subjects, as "Dante with the Women of Ravenna," "Iphigenia in Aulis," or "The Banquet of Plato." His coloring was cool and reserved in tone, and his taste poetic; but his "Battle of the Amazons," with its many nude figures, proved his mastery of realistic methods. He died of heart-disease while sleeping, and his body was borne in a gondola through Venice, and carried to Nuremberg, where he is buried beside Albrecht Dürer.

He, however, was not the man of the times. The artist, of all others, whom Vienna delighted to honor was Hans Makart, who, in 1868, brought out his celebrated painting of "The Pest in Florence." Makart was born, in 1840, at Salzburg, in the Tyrol, of humble burgher parents. His early efforts for an art education were unsuccessful. He was even pronounced devoid of talent, and returned home disconsolate; but his genius developed under the later tuition of Piloty and the stimulus of Italian travel. "The Plague in Florence" took the public by storm. Even adverse criticism only increased its popularity. It was a revel of sin, of beauty, and of death. All its great defects of drawing were forgotten in its picturesque composition, intense color, and sensuous charm. This passionate power cost Makart no strain or affectation. It was the natural outcome of his character, equally expressed in private life when he established his sumptuous studio in Vienna, and surrounded himself with luxury, pageants, and theatrical effects. Yet he was of a sensitive, melancholy, and even morbid spirit. He fell short of his own standard because

he had no knowledge of anatomy nor purity of drawing. Even his coloring is unhealthy; especially in his flesh-tints, which he would make livid white, dull red, or olive-yellow, if those particular tones happened to be needed in certain parts of his paintings. In his portraits he was quite as capricious. His large picture of "Catharine Cornaro receiving the Homage of the Venetian Nobles," now in the Berlin Gallery, was exhibited in Philadelphia in 1876. His admirers gave him the title of "The Veronese of Vienna." His last great picture was "The Entry of Charles V. into Antwerp"—a triumphal procession of bold, rich figures, male and female, nude, or gayly costumed, or glittering with armor and lustrous draperies, set in the midst of festive accessories, on a canvas thirty feet long. But his splendor is wanting in dignity and refinement, as well as in correctness of form. Frail in health, and incessant in work, he died in October, 1884, at the early age of forty-four years. His funeral in Vienna was almost regal in magnificence; and his influence will be deep and lasting throughout all Germany and Russia.

Another favorite of Vienna is the painter of "Christ before Pilate," which has been widely exhibited, and finally sold in America, as one of the best examples of modern German art. It is an impressive picture; and the life of the artist reads like a romance. Michael Lieb, commonly called Michael Munkácsy, was born in 1844 in the fortress of Munkacs, Hungary. Both parents died in his infancy, during the massacres that followed the Russian war. His uncle, poor himself, apprenticed the child to a furniture-maker. A traveling portrait-painter awakened his desire

for art; he began to study from him, and in the intervals of work attempted portraits himself. He first wandered to Pesth, where his youthful endeavors promised success, until a sudden disease of the eyes threatened total blindness. Cured and undismayed, he set out for Munich, and reached that city with but twenty florins in his pocket. But at Munich and at Düsseldorf he found the instruction and the opportunities which he needed. In 1870 appeared his remarkable painting of "The Last Day of a Condemned Man." This subject, treated pictorially by Munkácsy, as it has been treated dramatically by Victor Hugo, appealed strongly to the public mind. It evidenced more power and much more terrible simplicity, but the same direction of thought and style as another early work, "Vagrants of the Night," whose gloomy forms and shadowy vistas are suggestive of both Caravaggio and Rembrandt. From this point the artist's fame was assured. Fortune smiled upon him. He continued the scenes of national life in which he had so well succeeded; married and settled in Paris, where his superb studio has been often described. But his career, strange to relate, found at the close its melancholy end in insanity. Some of his best-known works have been brought to this country. The "Milton dictating to his Daughters," now in the Lenox Library, New York, gained the medal of honor in 1878. It is finely composed, and carried out with unusual depth and force of color, especially in the dark blues, grays, browns, and blacks, which from most palettes are so dull and meaningless. Critics, however, complain that Munkácsy's pigments are not durable, and that Milton's daughters have a plebeian air not befitting the children of such a poet.

The "Christ before Pilate" is familiar to most lovers of art. Whatever opinion may be held as to its central and most important Figure, the composition of the picture and its technique command the admiration of all. Its tone is deep and warm, its colors glowing, and most skillfully balanced and blended. As a vivid *scene* on canvas it can scarcely be surpassed. Forty actors in the world's most thrilling drama so impress themselves upon the memory as never to be forgotten. Accusers and spectators mass in one agitated throng. The high light concentrates upon the Christ, who stands, an embodiment of absolute repose, amid the mad excitement. Pilate, the judge, also in high light, has not the dignity of a Roman patrician, nor the air of a man who could be interested in asking, "What is truth?" The beautiful young mother and her child in the background is the intrusion of mere idealism into a thoroughly and intensely realistic representation; the architecture and accessories are not true to the age, but are splendidly executed and most effective, as is also the far sky's rich green-blue.

Munkácsy has painted a "Christ on Calvary" as companion and sequel to "Christ before Pilate." Perhaps the truest criticism is to say that while both of these are so wonderfully and startlingly natural, they yet miss the supernatural. A still later work is entitled "The Rehearsal of Mozart's Requiem in Mozart's Death-Chamber," where the great composer, reclining in an arm-chair, listens to the picturesque singers inspired by his own music. The room and groupings are most happily arranged; the coloring harmonious; the costumes artistic; and the whole treatment strong, serious, and simple.

Vacslav Brozik, Bohemian pupil of Munkácsy and Piloty, shares, to some extent, his master's reputation. He has forcibly portrayed various episodes in the history of Bohemia; and his excellent picture of "Columbus with Ferdinand and Isabella" has been presented to the New York Museum. Rahl and Krafft are painters of history; Waldmüller of rural *genre*. Brenner's, Heffner's, and Jettel's landscapes, Müller's Eastern subjects, Von Angeli's, Horowitz's, Tilgner's, and Canon's portraits, Pettenkofer's market-scenes, and Charlemont's small figures, may also be noticed in Viennese art.

Jaroslav Czermak, Bohemian, and Matejko, of Cracow, are able and spirited historical painters; while Alfred Kowalski, of Poland, has distinguished himself for national *genre;* as did also the Polish Brandt, pupil of the more famous Franz Adam, the late battle-painter of Munich.

The progress so evident in the aspirations and art of Germany showed itself likewise in impressible France. It is most interesting to compare and contrast the spirit of the two countries, and to observe how the fine product of modern *technique* and materialism, known as the latest French art, has been evolved.

The reaction of this century from the classicism of David was not only to the vehement naturalism of Géricault, but to the sentimental and the picturesque. One critic even asserts, "Art should be a window opening on dreamland." Realism finally triumphed, but the sentimental and the ideal first had their day. In this connection the life of Ary Scheffer (1795–1858), born at Dort, of Dutch and German parents, but French by education and residence, links the school of Overbeck and his German associates with

the departing French mysticism of past religious days. The mother of Scheffer, left a widow in needy circumstances, removed to Paris with her family, of whom Ary was the eldest, and the one to whom they naturally looked for support. This burden of responsibility doubtless helped to sadden his already melancholy spirit. But the warmest affection existed between him and this devoted mother, whom he has so tenderly commemorated in his picture of "St. Monica and St. Augustine." Gaining some money and celebrity by the sale of domestic *genre* scenes, which were his first efforts, he obtained a commission to paint the portrait of Lafayette, through whose political teachings he became an Orleanist. An interesting account of his long connection with the Orleans family will be found in Mrs. Grote's biography of the artist. His retiring nature shrank from publicity and praise; and when separated from his royal friends, he led a semi-secluded life in his Parisian house and studio, Rue Chaptal, where he painted those devotional and dreamy pictures which for the most part passed into the hands of private individuals, or into the possession of his only daughter—not, however, before they had been photographed and engraved.

All these works, both in form and color, are open to severe criticism; yet their poetry keeps its hold upon the heart. Anatomy would stand aghast at Scheffer's lanky shapes, whose length from the waist downward is something marvelous to contemplate. His coloring was based upon the theory that spiritual emotions were only to be expressed by dull, faded, and ashy tones, and he therefore affected the cloudy gray, pale red, and salmon-pink, so prominently displayed in

his "Temptation of Christ" and in the well-known "Dante and Beatrice." "Christus Consolator" and "Christus Remunerator" have all his faults and merits; while another painting, called "The Groanings," or "Les Douleurs de la Terre," is a wonderful instance of the power and beauty of his conceptions. It is meant to show the rise of the soul through the griefs of earth to heaven, and consists of figures grouped together, those nearest the earth bowed down and overwhelmed with the most crushing and hopeless sorrow; above them are those who are beginning to look upward, and the sorrow in their faces is subsiding into anxious inquiry. Still above them are some who, having caught a gleam of the sources of consolation, express a solemn calmness; and still higher, rising in the air, figures with clasped hands and absorbed, upward gaze, to whose eyes the mystery has been unveiled, the enigma solved, and sorrow glorified. At Versailles Ary Scheffer is seen in quite a new character, appearing, with a less talented brother, Henri, as an historical painter. These, and other pictures of that description, belong to his earlier years, when his style was best exemplified by "Gaston de Foix found Dead at Ravenna."

Jean Hippolyte Flandrin (1809–1864), a pupil of Ingres, devoted himself chiefly to religious art in its more historical aspect. His painted saints and martyrs are suggestive of Andrea del Sarto, especially in the frescoes of St. Germain des Prés and St. Vincent de Paul, Paris. His portraits were highly valued, as are those of his pupil, Jules Delaunay.

François Edouard Picot (1786–1868) was associated with Flandrin in his labors upon the Church of St. Vincent de Paul, and decorated ceilings still more effectively in the

Louvre and at Versailles. Picot is also remembered as being the master of Bouguereau; of Pils, the Eastern and military painter, whose widest reputation rests on his "Battle of the Alma" and on his Opera-House frescoes; of Cabanel; of Leloir; of Gustave Moreau; of Émile Lévy; of Léon Perrault; and of Hector Leroux, painter of "Vestal Virgins."

Joseph Nicolas Robert Fleury, and his pupil Comte, perpetuated the historical style. Gleyre (1806–1874) became still more renowned as a classic and historic painter. Delort, of Nîmes, known in the United States by his "Carnival at Antwerp," was pupil of Gleyre and Gérôme.

The manner of Paul Delaroche (1797–1856) is somewhat allied to that of Ary Scheffer, though Scheffer was more transcendentally German, and Delaroche more essentially French. Educated by the classic Gros, he nevertheless had little sympathy with the antique, but preferred to work on scenes of modern history or religious sentiment. "Joas rescued by Josabeth" was his first exhibited picture; but it is slightly known in comparison with the "Young Princes in the Tower," and "Cromwell looking upon Charles I. in his Coffin," executed between the years 1824 and 1832. Delaroche was equally ready to illustrate the romantic incidents of English as well as of French history, as is seen in his "Execution of Lady Jane Grey" and "Death of Queen Elizabeth." These are all simply yet powerfully treated, though somewhat heavy in color. His religious pieces verge toward the melodramatic, but generally subside into such intensity of feeling as is visible in his "Virgin led home by St. John after the Crucifixion," "Christ in Gethsemane," and the effective series on the events of Good-Friday. Of a less

tragic nature is the lovely little "Moses in the Bulrushes," owned by Baron Rothschild. As the works of all great deceased French masters are, within a certain period after their death, removed from the Luxembourg to the Louvre, the best pictures of Delaroche, Delacroix, and other distinguished modern artists, have been so transferred.

The large fresco called the "Hémicycle," in the School of the Fine Arts, Paris, was Delaroche's most ambitious production, occupying him enthusiastically for four years, but receiving such injury from fire, in 1855, that we now see it only in its restored condition. It represents the arts of different nations and different centuries, with varied groups of over seventy architects, sculptors, and painters. It is said that the figure emblematic of Gothic architecture is the portrait of Delaroche's wife, the daughter of Horace Vernet, whom her father had previously painted as a peasant-girl in his "Meeting of Michael Angelo and Raphael."

In character, Paul Delaroche was grave and introspective, very studious and painstaking, passionately attached to his art, but caring more for the quality than for the quantity of his compositions. His keen sensibilities, repressed through a quiet life, found perpetual expression in his pictures.

Many eminent painters look back gratefully to their instruction in the *atelier* of Paul Delaroche. Some inherited his spirit rather than his technical merits, as did Charles François Jalabert, who has achieved most success in portraitures. Edouard Frère, on leaving the studio, immediately became popular for his unconventional and lovely child-figures; and Charles Landelle for his Moors and Fellah-women. Another poetic pupil of Delaroche was Jean Louis

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Hamon (1821–1874), whose tender, graceful works have been well engraved. These pictures, of which "Aurora drinking the Morning Dew," and "Autumn extinguishing the Flowers," are examples, are painted in cool harmonies of color, with almost classic elegance of form. Although Antoine Hébert, born in Grenoble in 1817, was not among the number of Delaroche's direct scholars, yet he was greatly under his influence. He gained the *Prix de Rome*, the highest object of every French artist's ambition, went to Italy, and sent home his remarkable picture called "La Malaria," a boat on the Pontine Marshes, laden with a fever-stricken family. This gave him the title of "The Painter of Fever," a sarcasm occasionally deserved by his livid flesh-tints. His manner is earnest, but monotonous. The dreamy, deep-eyed Italian women whom he studied he idealized in his "Madonna Adorata."

To return to the beginning of the century, Léon Cogniet, born in Paris in 1794, and himself educated by Guérin, directed the genius of many rising artists. Cogniet assisted in the decorations of the Madeleine and the Louvre, painted "Marius on the Ruins of Carthage," and "Tintoretto with his Dead Daughter." He gathered round him a band of excellent young artists, including Charles Louis Muller, with his admirable "Roll-Call of the Condemned in the Reign of Terror"; Jules Lefebvre, whose "Nymph and Bacchus" is in the Luxembourg; Hugues Merle, whose romantic style is illustrated by the "Charlotte Corday" now in Washington; Henri Emmanuel Philippoteaux, the battle-painter; Félix Barrias; T. Robert Fleury; Meissonier; and Léon Joseph Florentin Bonnat, born in 1833, who enjoys great present popularity,

and is better appreciated in his remarkable portraits and Italian scenes than in his more pretentious sacred pieces, of which "Samson slaying the Lion" is a fair example.

Eugène Delacroix (1799–1863) is bold, romantic, and spirited in style, but more intense and theatrical than Delaroche. His earliest inspiration was drawn from the "Inferno," in his "Dante and Virgil in the Bark of Phlegyas," and was vivid with all a Frenchman's imagination. He may be considered the Victor Hugo of Parisian painting, depicting on his canvas grand effects of passion, terror, or pathos, richly and strongly colored. "The Massacre of Scio," "Sardanapalus," "Algerian Women," and "A Jewish Wedding," are among his best oil-paintings; while the number of what Lübke calls his "monumental works," in the dome of the Luxembourg, Church of St. Sulpice, and Apollo Gallery of the Louvre, justify the title which has been bestowed on him of "a French Rubens of the nineteenth century." Gustave Brion made Delacroix's "Dante and Virgil" his first model, but abandoned it for compositions representing occupations and costumes of the French provinces. Bida, the water-colorist, was among Delacroix's pupils; as was Louis Lambert, whose specialty is the painting of cats and kittens, in which he is rivaled only by the Dutch Henriette Ronner.

This curious contrast between master and scholar is also noticeable in Blaise Desgoffe, the renowned "still-life" artist, perfect with microscopic perfection and beauty in his department, but difficult to recognize as pupil of Flandrin. Bonvin and Mettling give rich interiors; but Vollon, pupil of Chardin, is most successful in still-life. He died in 1900.

Thomas Couture (1815–1879), whose style was formed

under Gros and Delaroche, displayed the realism soon to be so prominent in French art, but controlled in his case by intellect and æsthetic feeling. His masterpiece is "The Romans of the Decadence," a large picture in which allegory blends with history. His "Day-Dreams" is in the New York Museum. History may also be studied in works of Laurens, born 1838, a strong but somber colorist, tragic in temperament, to whose "Death of Morceau" and "Pope Formosa" is now added the large "Death of St. Geneviève" on the wall of the French Pantheon. Had Henri Regnault (1843–1871) not been early killed in battle, he might have outranked any modern historical master. He obtained the *Prix de Rome* at the age of twenty-three, and his "Execution at Granada" and "Portrait of General Prim" remain to bear witness to his unusual promise.

Alexandre Gabriel Decamps (1803–1860) is most familiar through his original and striking Oriental views. From an artistic standpoint he may be considered as the discoverer of the East. His lights and shadows are most picturesquely disposed; and, though he is often incorrect and impetuous in drawing, his color has a deep poetic charm. He illustrated many Biblical subjects, and many incidents of foreign and domestic life, sometimes condescending even to turtles and monkeys. His Oriental tastes were shared by Marilhat and by Eugène Fromentin (1820–1876), who revealed the fascinations of Arab life and of Algerian landscapes. Fromentin was also an accomplished writer. Léon Belly (1827–1877), Prosper Marilhat, and Charles Théodore Frère, are likewise distinguished Orientalists.

The Eastern field has, however, been more thoroughly

worked by Jean Léon Gérôme. We enter with him not only into its mere *scenery*, but into its varied scenes of action and passion. This, indeed, gives but one phase of Gérôme's genius. He is equally at home in the higher departments of *genre* and in illustrative history, where he combines almost classic precision with strength and suppleness of form, and with great ingenuity of composition. Everything has an air of perfect finish, and yet his dramatic instinct never sacrifices power to details. He is the son of a goldsmith, born in Vesoul, 1824, was a pupil of Paul Delaroche, and gained his first medal in 1847 by "The Cock-Fight," which, though unpromising in sound, was Grecian in setting. This was followed by "The Age of Augustus." Among his best paintings are "The Death of Cæsar," "King Candaules," "Leaving the Masked Ball," "L'Éminence Grise," "Gladiators before Cæsar," and "Napoleon before the Sphinx." He has also completed a masterly picture called "The Hour of Prayer in a Mosque in Cairo." Gérôme's life has been one long and brilliant success. He has lately even acquired a reputation for sculpture and mural decoration.

Gustave Boulanger, also from the *atelier* of Delaroche, somewhat resembles Gérôme in style, though he is inferior in execution. He gives us such classic historic subjects as "The Gynecia," or "The Appian Way in the Time of Augustus." Benjamin Constant paints the splendid "Justinian and his Council"; also the colossal "Queen Victoria" of the Paris Exposition. Constant's historic scenes are admirable, and his portraits very excellent. Georges Rochegrosse, pupil of Boulanger, pursues his master's grand historical style. Another young artist, Albert Maignan, shows great

imaginative skill in poetic and historical themes. Fernand Cormon's picture of the "Victors of Salamis" established his reputation in 1887. Greater than these, however, is the mural painter, Puvis de Chavannes (1824–1898), born at Lyons, whose symbolic historic decorations, full of large idealized figures, pale but truthful in color, may be studied in the Panthéon, Sorbonne, and Hôtel de Ville, Paris; also in nine panels in the Public Library, Boston. François Flameng, historical and *genre* painter, aided in the Sorbonne.

The master of Constant and of Cormon, Alexandre Cabanel (1823–1889), is well known by his frescoes, by his popularity as an instructor, by his fascinating portraits, by his aristocratic and imaginative type of female beauty, and by his success in the nude. He was awarded the *Prix de Rome* for a "Christ before Pilate," and has given unwearied labor to the mural paintings in the Pantheon on the life of Louis IX.; but none of these so appealed to the public at large as his "Birth of Venus." The study of the nude is in France a passion. Treated scientifically, it is a gain to art; treated sensually, it is a disgrace to the nation. Jules Lefebvre makes it his chief object; but it is seldom found in more popular style than in the works of William Adolphe Bouguereau, born at La Rochelle, 1825. His flesh-tints are simple, delicate, and healthy, excellent in quality though superabundant in quantity. His women and children are discoverable in every gallery. But his mythological subjects, though greatly admired in Paris, are not so common in America, nor is it everywhere known that his reputation was first made in the field of sacred art. His earliest picture was "The Angel of Death," eclipsed in 1854 by his "Body of

St. Cecilia brought into the Catacombs," which, with "La Vierge Consolatrice," has found a place in the Luxembourg. Bouguereau is also a successful decorator.

The nymphs and Magdalens of Jean Jacques Henner are likewise the fashion of the day. These are generally placed near dark tree-masses, in idyllic bits of landscape, where they shine by contrast with a pale, silvery gleam, exquisitely given, but morbid in tone. The soft, vaporous head of "Fabiola" is particularly charming. Paris idolizes Henner.

The undraped figures of Paul Baudry (1828–1886) are on a much bolder scale. Baudry was a celebrated portraitist, and an experienced though florid decorator in the grand style. He won the *Prix de Rome* in 1850, and has painted many easel-pieces, as "The Wave and the Pearl," sold in New York in 1898. His mythological scenes on the ceiling of the *foyer* of the Paris Opera-House are exceedingly rich and laborious, but have been so injured by the gas that it was proposed to replace them in mosaic.

The varying opinions expressed of Paul Gustave Doré (1833–1883) render it quite uncertain what place he will occupy in the estimation of posterity. Incorrect form and crudeness of color are his technical defects. Fantastic, imaginative, and sensational in a degree possible only to a Frenchman, he has produced many remarkable works, of which the most interesting are his designs for "The Wandering Jew," Dante's "Inferno," Tennyson's poems, and other standard books. His management of light and shade in black-and-white is broad and admirable, but he loses by color. Doré was born at Strasbourg, but studied in Paris, where he had two studios, and labored with amazing

rapidity upon very large and popular compositions, such as "Dante and Virgil in the Frozen Hell," "Christ leaving the Prætorium," and "The Dream of Pilate's Wife."

Jean Louis Ernest Meissonier, of Lyons (died 1891), about twenty years Doré's senior, devotes more time to a quarter-inch of canvas than Doré to a square yard. His pictures are usually small, and worth their weight in gold. They are so finished that it seems as if every stroke must have been executed under a microscope. He confines himself generally to such military and *genre* groups or figures as "The Chess-Players," "The Smoker," "A Reading at Diderot's," or "Napoleon III. and his Officers." In the latter painting the face of every officer, though not the size of a pea, is an excellent likeness. His largest work, called "Friedland, 1807," secured by Mr. Stewart, of New York, for 300,000 francs, and lately given to the Metropolitan Museum, represents the review of 18,000 troops before Napoleon. Meissonier followed this picture by another of Napoleon on horseback, entitled "1814." Charles Blanc tells us that the great artist practices such excessive care in the choice and purity of his materials that his paintings will be as enduring as the masterpieces of the fifteenth century. His son, Jean Charles, is also becoming a painter of note.

Édouard Detaille, Meissonier's pupil, shares his genius in the same direction, and has the same qualities of precision and finish. His war-scenes or soldier-figures are found in all large collections. "The Retreat," "The Conquered," "Le Rêve," and "The Passing Regiment," are his most conspicuous works. Alphonse de Neuville (1836–1885), bolder in style than Detaille or Meissonier, was a military painter of ex-

traordinary ability, developed by the Franco-Prussian War. Aimé Nicolas Morot has apparently inherited his power of movement and dramatic force. Berne Bellecour, another spirited artist, commemorated "Solferino"; Alexandre Bloch, the "Barricade of Bagneux." Dumaresq, pupil of Couture, paints American battle-fields. All these phases of military art differ in *technique* from the battle-pieces of Pils, Protais, and Philippoteaux, or the more comprehensive Joseph Bellangé.

The landscape-art of France, though we can but briefly touch upon it, is a subject of deepest interest to the student. Its patient truthfulness, on the one hand, and perpetual suggestiveness, on the other, make it almost exhaustive in its own range. But its best examples have a reminiscence of Paris, and deal with a nature not too wild or far away. From its decline, after the days of Poussin and his imitators, it was revived by Flers, Cabat, Paul Flandrin, and Paul Huet (1804–1869), who began a new style of romantic treatment, in which he was succeeded by Jules Dupré, born at Nantes, 1812, died 1889, and Théodore Rousseau (1812–1867). Dupré is original, powerful, and brilliant, but he has not the pensive charm of Rousseau, whose thoroughness was combined with intensity and breadth, as we see in "Forest of Fontainebleau," in the Louvre. Émile Lambinet, though less able is pleasing in lowland scenes; Pelouse in excellent views of Finisterre; and Le Camus in views of Southern France. Henri Harpignies is most successful in poetic interpretation, as in his "Evening on the Campagna" and "Twilight."

Charles François Daubigny (1817–1878), of wide reputation, has left really noble pictures, as in "Return of the Flock" and "The Grape-Gathering in Burgundy," now in the

Louvre. He is famed for river-scenes, yet some of them show a spotty vagueness, occasionally observable in French landscape-art. But the favorite master in this department is Jean Baptiste Camille Corot (1796–1875), born in Paris, and comparatively unappreciated in his early years, but soon forcing recognition. His painting owes nothing to sensationalism; his coloring is low in tone; his subjects quiet, almost to monotony. They give the contemplative aspect of Nature, usually early morning, or the calm approach of evening. But their simplicity enhances their poetry. All is so well done and so harmonious that the eye wanders by his waters and through the silvery light of his forests as through paths of peace. This can not be said, however, of all the pictures ascribed to him, some of which are spurious; some of such indifferent quality and so evidently finished for sale that they are known as "the Corots of commerce." Corot never married, but died in a ripe old age, modest, yet in the zenith of his fame. His last words were, as he gazed unconsciously into vacancy: "Look, how beautiful it is! I have never seen such lovely landscapes!"

His pupil, Antoine Chintreuil (1816–1873), is noted for effects of light, in which he is, however, surpassed by the modern and still more poetic and famous Cazin. François Français distinguished himself by views of environs of Paris. Pointelin, Japy, Noyal, Binet, Lepère, and Billotte follow varying landscape styles. Charles Yon, Boudin, and Montenard are river and marine painters. Brun also paints marines. Camille Dufour renders excellent coast scenes.

Narciso Virgilio de la Peña Diaz (1808–1876), though commanding large prices, both in *genre* and landscape sub-

jects, is at his best in landscapes. He was of Spanish parentage, but resided in France from his childhood. His coloring is rich and inclined to heaviness, his greens and browns being full and deep. Yet in this ardent color and skillfully-blended composition his defects of drawing have been overlooked. He often introduces nymphs or other figures into his smaller pictures, whose flesh-tints or draperies contrast with the profound shadows of his forest glades. Diaz was eminently a patrician painter.

Félix Ziem, born about 1822, though very different in motive from the foregoing landscape-artists, must not be forgotten for the glowing Venetian views, architectural and marine, which we owe to his brush. His tastes are all Oriental, though he has painted a splendid "View of Antwerp" as well as a "View of Constantinople."

Passing on from landscape to animal painters, the name of Rosa Bonheur first suggests itself. Born at Bordeaux in 1822 (died 1899), she became famous for life-like representations of cattle, a specialty in which she shares, but surpasses, the talents of all her family. Hamerton insists that it is the English love for horses and not for art which has made her "Horse-Fair" so renowned; but it needs no such explanation to comprehend its popularity. Her "Plowing in the Nivernois" is of equal vigor and celebrity. Many stories are told of her fondness for animals, including the pet sheep which she kept in her Parisian apartment; and accounts of visits to her studio-farm have often informed the public of her employments and habits.

Constantine Troyon (1810–1865), though born in Sèvres, and trained in its manufactory, could not remain a designer

upon porcelain. His love for Nature developed into a passion, and gave his animal pictures much of Cuyp's tender sentiment. He was particularly partial to oxen, which he liked to set in cool, sober-toned landscapes. His pupil, Van Marcke, is also distinguished for cattle. Charles Émile Jacques (1813–1890), less happy in color, is the painter of sheep, so lovingly done that an admiring critic predicts posterity always repeating, "*Revenous à nos moutons!*" Jadin excels in dogs; Veyrassat in horses; Jules Didier in cattle; while Jacques Bracassat was the specially laborious yet truly poetic delineator of bulls and cows.

Yet another variation of rustic art is seen in the pastoral pictures of Millet and Bréton. Jean François Millet, born in 1814, died in 1875, in the little town of Barbison, near Fontainebleau, before he realized his own fame. Though always poor, he had the advantage of study and association with the best artists. He has been described as large, mild, and austere, something between a peasant and a Quaker, with deep blue but not bright eyes, and a blended sadness and piety which pervaded all his works. He painted from memory rather than from Nature or models, yet with literal and pathetic truthfulness. Among his best pictures are "The Gleaners," "The Sower," "Bathers," "The Sheep-Fold," and the familiar "Angelus," sold by himself for about $600, but lately purchased in Paris for $150,000, after exhibition in America. He is now to be studied in the Louvre. Fine works are also in the United States.

Jules Adolphe Bréton, born at Courrières, 1827, shows us more joyous rural life. His picture of "The Blessing of the Harvest" is a pastoral poem. The priest goes, with the Host,

to bless the standing corn. A train of acolytes, maidens, and villagers follows him. The sunlight on the grain is resplendent, and all the figures are said to be portraits. The "Song of the Skylark" and the "Last Sunbeam," morning and evening pieces, are, in feeling and finish, all that their titles indicate. Processions of young girl communicants are among Bréton's favorite and most profitable subjects. "Les Glaneuses" is a twilight view, and "The Pardon" an effective scene in Brittany.

His brother, Émile Bréton, is a good landscapist, especially illustrating moonlight and winter. His friend, Pierre Billet, and his pupil, M. E. Adan, follow in his own line. Gustave Brion and Émile Rénouf portray lively, every-day occupations of the people. Rénouf's boats and fishermen are often exhibited. Lhermitte, best known in black and white, has also given us realistic peasants.

In this direction of art many have regarded the self-cultured Gustave Courbet (1819–1878) as pioneer. With a sincere affection for Nature and entire honesty of purpose, he united great vanity and great eccentricities. He proclaimed himself not only a lover of contemporary folk-life, but an apostle of realism, and a worshiper of ugliness, because ugliness is forcible fact. As a member of the Paris Commune, he had ample opportunity for such a *cult*. Among his most celebrated works are "A Burial at Ornans," "Woman with a Parrot," and "Stone-Cutters," characterized by hard, strong outlines, massive, muscular figures, and low, severe color. Though it would seem difficult to exaggerate Courbet's principles, yet it has been done by the new "impressionists," who reiterate his deification of "The Real." This

has become what is called *modernité* in many novels and pictures; but such writers and painters do not notice that sunshine and beauty and health are quite as real as mud and misery and malaria, and even more common. In the intellectual as well as in the moral world the affinities of the soul assert themselves, and the artist reveals himself by his choice.

Still, as a school, the impressionists can not rightfully claim Courbet as founder. Édouard Manet (1833–1883) was the chief exponent of their views. Manet is described as fine-looking and agreeable, having been in person all that his pictures are not. His adopted motto was "*manet et manebit.*" He would sacrifice perspective, place figures "in full light," gain effects by rapid patches of contrasting color, and fix the sensation of the moment. Being refused entrance into the *Salon*, he made a separate exhibition of his works, most remarkable of which are "The Man drinking Absinthe," "The Breakfast on the Grass," "Olympia," and "Nana." Jules Bastien Lepage, a talented artist, who died at thirty-eight, modified impressionist methods by the blended ideality and realism of his "Joan of Arc." Dagnan-Bouveret may be judged by his Brétonnes and famous "Blessing the Bread," exhibited in New York. Degas, Duez, Gervex, Roll, Renoir, Raffaëlli, Besnard, and Jean Béraud (painters of the streets of Paris), Friant, and Pisarro, with the landscapists Claude Monet and Sisley, variously represent the teachings of this school, which reach an extreme in so-called sacred pictures by Béraud, Duez, and Blanche; for sacred art has its revival in Paris, under both realists and idealists.

It now remains to name a few brilliant *genre* painters.

These give us pictures, generally small in dimensions, which amuse or interest by vividly portraying some character or incident. Prominent among such artists are Jean Georges Vibert, born at Paris, 1840, and Auguste Toulmouche. Vibert, it is true, may be ranked higher than a *genre* painter, as, in addition to his usual easel-pictures, he has produced a symbolic apotheosis of Thiers, descriptive of the varied career of that statesman. But he has lately found a more fruitful field for his genius in depicting the little episodes with which cardinals may diversify their lives; until "cardinal-red" seems to flow naturally from his brush. These works are executed in finely-balanced color, and with rare and accurate finish; yet with all their careful polish and elegant accessories there is vulgarity underneath. His high dignitaries are spiritually of the lowest society, and their tone permeates the paintings.

Toulmouche, deceased 1890, directed his talents exclusively to *genre*. His specialty is elaborate "interiors," where blooming women pose in costumes of velvet or satin. Indeed, the painting of costumes is one of the chief accomplishments of these artists. With them "the body" is not "more than raiment." Tissot, once renowned for fine ladies and fine drawing-rooms, is now famous for his wonderful series of the Life of Christ, and "Prodigal Son." Jean Aubert, Compte-Calix, Duran, Courtois, Flameng, Leloir, Lerolle, Roybet, Charles Bargue, Jules Worms, and numerous others, have gained celebrity in various pictures, and medals of honor. Several excel in portraiture. Carolus Duran, Chaplin, Chartran, and Dubufe are noted for female portraits; Duran's being most attractive in color;

while Henri Lehman, German by birth but French by naturalization, was renowned for noble likenesses of distinguished men and women. Ribot's portraits are also most expressive.

Mariano Fortuny (1838–1874) has till now been omitted, because he joins the French with the modern Spanish school. Born in the province of Tarragona, but left an orphan and poor, he studied in the Barcelona Academy, where he won the prize which took him to Rome. His personal appearance was striking—a well-built figure, fine Spanish head, and lofty carriage. In 1860 he was sent to Morocco to illustrate the scenes of the war; but it was Morocco itself, with its novel views and picturesque characters, that fired his enthusiasm. Quitting the East for Paris and Madrid, he married the daughter of Madrazo, and in 1869 painted "The Spanish Wedding," suggested, it is said, by his own wedding. This created a *furore* in Paris. Frequent journeys to Granada, Madrid, and Tangiers gave variety to his subjects. He left some admirable pictures of the Alhambra. His studio, most effectively arranged and furnished, was fixed at Rome, where he died, after a brief life of only thirty-six years. Gérôme said, "There is genius in his touch." His eccentric style, combined with dash and dexterity, and with much splendid color, made him a fascinating artist, and secured him a crowd of imitators, who tried to copy his peculiarities without his perfect *technique*. Among his best remains are "The Snake-Charmer," "Tribunal of a Cadi," "Carnival of Last Century," "Beach at Portici," and "Choice of a Model," purchased in America. His son, educated in Madrid, followed in his father's footsteps.

In Spanish art the names of Madrazo, Casado, Rosales,

Palmaroli, Pradilla, Alvarez, Domingo, Ribera, Escosura, Gallegas, Martin Rico, Reyna, Jiminez Aranda, Barbudo, Valles, Villegas, and Zamacoïs are renowned. Many of these delight in Spanish history. Madrazo (died 1894) was court-painter at Madrid. His family still continue to be renowned in portraiture. Escosura rendered finished interiors; while Zamacoïs, pupil of Meissonier, had a sardonic element in his nature, expressed in his clerical subjects, especially "A Good Pastor" and "The Entrance to the Convent," where a monk is tugging at a rebellious ass. Zamacoïs is characterized by intense and sparkling color, and excessive detail and polish. His "Education of a Prince" and "Favorite of a King" have been much admired.

Italian art rests upon its past laurels, being slow to spring up in a second growth. Ussi, Ciceri, Pasini, Conconi, Mussini, Boldini, Cassioli, Rossi, Fattore, Simonetti, Morelli, Michetti, Segantini, Tito, and Sani are able modern artists.

The art of Russia dates theoretically from the reign of Peter the Great, though it is practically of much later development. Its first efforts were royal portraits of little merit, or ambitious designs for decorations of palaces and churches. Karl Brülloff (1800–1852), with his immense picture of the "Last Day of Pompeii," and Antonovich Bruni, Director of the St. Petersburg Imperial Academy in 1849, may be considered as the practical heads of the Russian school. Timothée Neff, court and portrait painter, Ivanoff, and Flavitsky have produced large and startling works. Neff's "Nymphs" adorn the Hermitage, while Ivanoff's religious masterpieces are at Moscow. These contrast strangely with the present popular and venerated

"Madonna and Child" of modern Russia, now in Kieff, by V. M. Vasnetzoff. The love of the peasantry for highly-colored religious prints makes sacred art most profitable. But coarseness of style and color are defects from which few pictures are free. Elias Répine is the best native artist, and he is essentially Russian. Répine is famed not only for great historic and dramatic works, but for portraits. Sourikoff paints history, and Kramskoi is a painter of the poor.

Military art has, of course, many followers. The French Yvon, with his tragic representations of Napoleon's retreat from Moscow, and the battles of the Crimea, gave an impetus in this direction. Alexander von Kotzebue is the accepted Russian battle-painter, thoroughly trained in artistic *technique*, as well as in the practical education of a soldier. But he is now less widely known than the sensational Vassili Verestchagin, who exhibited terrible and colossal scenes of warfare in most realistic style, as well as extremely beautiful interiors of Indian mosques, Indian landscapes, and sketches. The late Czar was a munificent patron of art, and particularly admired Siemiradzki, Russia's Alma-Tadema, whose celebrated picture of "Phryne at Eleusis" he purchased. Tatkeleff's Crimean war-views deserve mention. Among landscape and marine painters, Ivan Ayvazovski, born 1817, and Alexis Bogoluboff are oldest and most prominent. Mestsherski delights in winter scenes, Orlovski in sunshine, Klever in forests, and Miasoiekoff in the harvest.

The capabilities of *genre* stretch far and wide into Russian life, and in this direction the national art indicates success. Zichy, French by birth, who has been called the Fortuny of Russia, turned his versatile talents to all brilliant de-

partments of *genre*, but does not depict Troutovski's popular subjects. Makowski has exhibited "Choice of the Bride" and "Russian Wedding Feast." Chelmonski is a fine colorist and successful illustrator. Swertchkoff and Sokoloff have explored Little Russia and the Caucasus; while in Peroff and in Fedotoff we see the beginning of powerful realistic painting, based upon the rude yet dramatic materials which daily life can furnish in the wild villages and solitudes of the North.

The art of Denmark, Norway, and Sweden is chiefly landscape and marine. The coasts of Scandinavia offer endless and picturesque variety to the painter. Denmark's naval battles and marine views are well represented by Niels Simonsen and Sörensen. Dalsgaard has given studies of peasant-life. Theude Grönland was one of the best European fruit-painters; Skovgaard's landscapes, Hansen's interiors, and the portraits of Edelfelt, of Finland, are justly praised.

Anders Zorn, the powerful realist, with portraits and animated figures so full of vitality that they seem to breathe, heads the Swedish school. Wahlberg and Rydberg are landscapists of note, though Kreüger and Thegerström are more modern in style. Hugo Salmson has studied in Paris, and renders *genre* scenes from history and the occupations of the people. Cederström's "Body of Charles XII. carried over the Norwegian Frontier" promises a development of historical art. Kronburg has become professor; while Hagborg, another Swede, student of Stockholm, resides in Paris, and has brought the fisher-wives and fisher-daughters of the fiords into French repute.

Norway, since the establishment of her art-center at

Christiania, is advancing in culture. Adolf Tidemand, her court-painter, is an adept in historic and popular *genre* subjects, such as "A Norwegian Funeral." His scenes in the life of a Norwegian peasant from birth to death have often been engraved. Historical themes are still forcibly treated, as in Krogh's "Leif Eriksson's Discovery of America." Nils Gude, Peterson, and Werenskiold are the best-known Norwegian portrait-painters; Hans Gude, Normann, Müller, Dahl, Skredsvig, and Thaulow are effective landscapists; while the vocation of Otto Sinding is to vividly delineate the rock-bound coast beaten by restless sea. A fine field for artists lies yet nearer the pole, and such pictures are now increasing in merit and value. Even Boë, whose favorite department is still-life, exhibited in London a picture brilliant in color, called "Birds by the Light of the Midnight Sun." The figure-painting of Norway is "draped, dark, and decent," but not yet interesting.

The modern school of Belgium bears an intimate relation to that of France; many of its artists having had the same instruction, and possessing the same characteristics.

After the decay of art in Flanders came the influences of the classic David, felt far beyond Paris; and again the reviving breath of Nature, which woke the love of truth and sincerity among the students of Germany and France, visited the landscape and marine painters of Antwerp, and soon began to inspire her entire Academy. Louis Gallait, whose works are much prized, was a member of this Academy, as were also François Navez and Gustaf Wappers, the romantic court-painter to Leopold I. Nicaise de Keyser, once a shepherd-boy, pupil of Van Bree, became President of this Academy,

while De Bièfve grew famous at Brussels. But the popular revival of Belgic art will always be more closely associated with Baron Henri Leys, who seemed to divide his life-interests between the sixteenth and nineteenth centuries, and gave new meaning and vividness to the mediæval annals of his native land.

Leys was born at Antwerp in 1815, and was originally intended for the Church, but was led instead to study under his brother-in-law, Ferdinand de Braekeleer, a *genre* painter. He outstripped his teacher, and devoted himself to historical and national subjects, which he treated with fine intellectual appreciation. He entered into the very heart of by-gone ages, and painted as an actual spectator of the past. His quaintness is most carefully studied and true to nature. Even his ordinary burghers are souls of other times, not modern men dressed in ancient clothes. He decorated the great hall of the Hôtel-de-Ville of Antwerp with frescoes illustrating the city's history, and so loved the theme that he adorned his own private dining-room with a procession of Antwerp citizens going to a sixteenth-century dinner. His coloring is rich, but restrained by severe taste ; and in spite of some mannerisms, his pictures are deeply interesting. Among the best are "Luther singing in the Streets of Eisenach," "Bertal de Haye," and "The Golden Fleece." Honors crowded upon him. He was made baron in 1862, but died in August, 1869. His body lay in state with his favorite work, "Margaret of Austria receiving the Homage of the Archers of Antwerp," hung above his head.

Jean François Portaels, a contemporary of Leys, chose chiefly Oriental subjects, in which, as well as in portraits, he

gained celebrity. Ferdinand Pauwels, Wouters, and Albrecht de Vriendt are distinguished for historical pictures.

Many names of Belgian *genre* painters are found in art collections. Among the most conspicuous are De Jonghe, pupil of F. J. Navez, Joseph Dyckmans, Coomans, Florent Willems, with his blonde, satin draped women, contrasting with the later Jan Van Beer's analytic figures and portraits, Madou, Charles de Groux, and Alfred Stevens, born in Brussels, 1828. Stevens's scenes from modern drawing-room life have much realistic power and fine color-effect, but strength in him is superabundant for higher and broader subjects.

His brother, Joseph Stevens, is known as an animal painter. This is a department in which Belgium excels. We have but to mention the cattle of De Haas, the sheep and shepherd-dogs of Charles Verlat, the herds of Tschaggeny, and the generally admired pictures of Eugene Verboeckhoven (1799–1880), who painted all quadrupeds, specially sheep. Verboeckhoven's work, however, has of late years been sharply criticised. The landscapes of César de Cock are fresh, poetic, and original; those of Franz Courtens show marked ability. P. J. Clays, Jacobs, and François Musin have won high reputation as marine painters, and the architectural views of Van Moer are masterpieces.

Anton Wiertz's talent (1806–1865) is so eccentric that he can scarcely be classed with other artists. Most travelers through Brussels will recall the singular Musée Wiertz, with its strange pictures, "The Triumph of Christ," "Reunion in Heaven," "Napoleon in Hell," "A Corpse bursting its Coffin," "Portraits of Two Young Girls," one of whom is a skeleton; and other fantastic yet memorable frescoes, exe-

cuted upon the walls in a kind of distemper which Wiertz himself invented.

Notable art work delights us in Holland. Josef Israëls' fine *genre* pictures of peasant-life, usually sad in theme and somber in tone, place him in the first rank. Bosboom's interiors, Van Schendel's firelight or lamplight scenes, Mesdag's marines, landscapes of Koekkoek, Anton Mauve, the brothers Maris, and Louis Apol, with the best *genre* pieces of Neuhuys, Blommers, Artz, and Vos, display the genuine Dutch spirit. Holland leads us on to the English school through Laurens Alma-Tadema, born in 1836, in West Friesland, but for many years past resident in London. As a notary's son, he was destined for the law; but the bent of his infant genius could not be thwarted. The only study of his childhood in which he took real interest was Roman history, of which he has since made excellent use. He was a pupil of Wappers and Leys, choosing subjects from the reigns of Merovingian kings, the early Egyptians, and the Romans. His first great success was the "Education of the Children of Clovis." Since that time he has exhibited more than two hundred pictures, including "The Egyptians Three Thousand Years ago," "The Mummy," "Tarquinius Superbus in his Garden," "Pheidias and the Elgin Marbles," the small but remarkable "Pyrrhic Dance," upon which Ruskin has given a still more remarkable criticism, "The Vintage Festival," a procession entering a temple, "The Death of the First-Born," "A Roman Emperor," "The Picture-Gallery," "The Sculpture-Gallery," "A Reading from Homer," "Sappho," and "Cleopatra." Most of these are interiors, finished with a wealth of detail; but occasion-

ally we meet delicious scenes of open air, as in "Sappho," "A Question," and "The Improvisatore," saturated with sunshine and the illusions of light.

Alma-Tadema has made learning and science minister to art, is most graphic and truthful in every archæological fact, lavish in color, cheerful, yet correct in taste, highly imaginative, but not spiritual. Notwithstanding the perfection of his accessories, he is often unpleasing from a mannerism of outline and attitudes, and hardness of flesh-tints. Indeed, it has been sweepingly said that "his stone is good, his silver less good, his gold bad, and his flesh worst."

The wife of Alma-Tadema is also an accomplished artist, and has her own charming studio. Even a young daughter shares the family talent.

The individuality and freedom of English art express themselves in so many directions that it is difficult to make a rapid survey of its field. Beginning with Hogarth in *genre*, Reynolds in portraiture, Wilson, Gainsborough, Crome, and Constable in landscape, it has expanded into variety fairly bewildering to the student.

Reverting to the opening of the century, the name of Edwin Landseer (1802–1873) forms a well-known starting-point. His popularity as an animal-painter will outlast criticism; for, great as may be the superiority of later *technique*, the sentiment, sympathy, and grace of his paintings are ever attractive. Dogs were his first love, though he afterward delineated deer with the same affection and accuracy. "High Life and Low Life" is a canine novel. "The Hunted Stag" has almost the pathos of a human death-scene, while "The Old Shepherd's Chief Mourner" is fidelity and grief

itself. Only genius could so accomplish its purpose, and we are not astonished to hear that even in Landseer's baby-hood there were indications of his vocation. He began to sketch at five years old, and at the age of thirteen obtained a prize medal for his drawing of an Alpine mastiff.

A visit to the Highlands in 1826 procured him the long-desired opportunity of studying the deer in his native haunts, to which we owe "Seeking Sanctuary," "The Monarch of the Glen," "Children of the Mist," "Night," "Morning," and other landscape-pieces. His drawing was free, though not faultless; his touch vigorous, yet delicate, and nothing can surpass his imitation of fur, feathers, horns, and hair. It is true that his human beings are far inferior to his animals; yet he has displayed fine, vivacious figure-painting in his "Bolton Abbey in the Olden Time" and "Return from Hunting."

A large collection of Landseer's works can be viewed in the National and Kensington Galleries. Many others have been secured by English noblemen; but the finest are so excellently engraved by himself or his brother Charles, who was also a painter, that no one need be ignorant of their beauties. He was made a baronet by the queen in 1850, died in 1873, and was publicly buried in St. Paul's Cathedral.

No other Englishman has achieved equal reputation in the same line; though among animal-painters may be specially noticed James Ward, the robust and vigorous artist of the farm-yard and the fields; Thomas Cooper, a friend of Verboeckhoven's; John F. Herring; Peter Graham, excellent in Scottish landscapes and herds; Edwin Douglas, with his Jer-

sey cattle; Richard Ansdell, Royal Academician; Bouverie Goddard, now deceased; John M. Swan, and Briton Rivière, born 1840, who represents the dramatic element of animal life, and whose "Circe," "Persepolis," "Daniel in the Lion's Den," and "Sympathy," are deservedly popular.

The name of Richard Bonington (1801–1828) is not so well remembered in the century's art annals; but his contemporary influence was great, especially upon French landscape-art. Precocious as a child, he entered, at the age of eighteen, the *atelier* of Gros in Paris. His classical studies, however, could not extinguish his passion for landscape and marine painting, though he has left some beautiful pictures, both in oils and water-colors, from the history of Francis I. and Henry III.

His Italian views and limpid, luminous landscapes were more valued in France than in England, and his early death more deeply regretted. Charles Blanc enthusiastically says, "He combined the fidelity of the Dutch, the vigor of the Venetians, the science of the Romans, and the good sense of the English."

Augustus Egg, born in London in 1816, selected *genre* subjects from works and characters of celebrated authors. After years of wretched health, he died in Algiers in 1863. His contemporary, John Phillip, of Aberdeen (1817–1867) has left some good Scottish pictures, but gained more celebrity by his glowing, effective Spanish views. The landscapes of Thomas Creswick (1811–1869) may also be referred to this period.

The next step in British art education was the encouragement offered to competition for designs to be employed

in decorating the new Houses of Parliament. Prominent among such competitors was William Dyce, who ornamented the queen's robing-room with the legend of King Arthur; but the colors, spread upon wet plaster in the ordinary fresco method, grew so miserably dim and weak that Dyce's efforts were a failure, and he died a mortified and disappointed man. The stereo-chromatic process of colors mixed with water-glass, adopted by Maclise, has better served its purpose.

Maclise was a native of Cork, but of Scotch descent. He came to London, applied himself assiduously to his profession, and was elected Academician in 1840. His "Banquet Scene in Macbeth" and "Merry Christmas at the Baron's Hall" were cordially received by the public. Macready considered his figure of Lady Macbeth the very ideal of the character from a dramatic standpoint. His coloring and grouping have been criticised, but his designs are full of spirit. The large "Meeting of Wellington and Blücher after Waterloo," and "Death of Nelson," executed for the Parliament Houses, are eulogized by William Scott as the noblest historical pictures in England. Charles Cope and Herbert also added similar mural works in the same building.

The natural influence of these frescoes, called for by the nation, was largely to promote historical painting, even in easel-pieces. Such preference is still visible in the pictures of many of the older Academicians—Sir John Gilbert, Alfred Elmore, Pickersgill, and Poole. Doubtless the wide range of this ciass of subjects will always afford scope to able artists, whose specialties may be elsewhere, as we see in Sir Noel Paton's "Home from the Crimea," Marcus Stone's "Return

from Waterloo," and Elizabeth Thompson Butler's "Return from Inkerman." There is no sharp line defining the provinces of history and the higher *genre*, and we find them often commingling.

English battle-fields have as yet had better warriors than painters; but we may mention Andrew C. Gow, with his historic events and figures; Ernest Crofts; and Woodville. Elizabeth Thompson Butler has been singularly skillful and fortunate in military art, and her "Roll-Call," "Quatre Bras," "Balaklava," and "Missing" are famous. New artists for such subjects constantly appear as new wars open.

In sacred art Armitage may be considered as the veteran. Frederic Goodall, John Herbert, Edwin Long, and William Dobson are familiar through pictures and engravings whose originals we frequently meet in the National Gallery. Of Holman Hunt's more striking work we shall soon speak. While the ordinary Scriptural subjects of England avoid French exaggeration and the startling realism of Germany, they are apt to fall into a dead level of commonplace. Their action lapses into the mechanical, their holy characters look like members of Parliament, and their effect becomes limited and tame. Yet, on the other hand, there are many sacred themes, especially those of a restful and poetic nature, which have never been more reverently and beautifully treated than by British artists. Among these may be particularized the pleasing Eastern scenes of Goodall and Long.

The most conspicuous feature of English art in the nineteenth century was, however, the birth, development, and permanent results of pre-Raphaelitism. This movement, so

often spoken of but so seldom defined, began, as in Germany, with a few young painters, but was not animated by the religious fervor of Cornelius and Overbeck. The faithful imitation of Nature, down to its minutest details, was the main English principle. Embellishments were to be rejected, and ideas materialized. Its originators did not profess to admire the idealism, but only the purism, of such Italian masters as preceded Raphael, and adhered rather to the realism of Masaccio and Ghirlandajo than to the unworldliness of Fra Angelico. "They espoused fidelity to Nature as St. Francis espoused poverty." With William Holman Hunt, Millais, and Rossetti for leaders, and Ruskin for critic, they can not complain of having been either neglected or unsuccessful.

Holman Hunt, the son of a London warehouseman, was born in Cheapside in 1827, and in 1846 exhibited his first picture, a little girl holding a watch to her ear, entitled "Hark!" His pre-Raphaelite style developed itself about 1850 in the "British Family sheltering a Christian Missionary from the Persecution of the Druids," and "Rienzi vowing to revenge the Death of his Brother." "Claudio and Isabella," "Isabella with the Pot of Basil," "The Strayed Sheep," and "The Hireling Shepherd," were executed in accordance with the same artistic rules. The "Light of the World," dating 1854, one of his best paintings, representing the Saviour, who stands by night, bearing a lantern, and knocking at a closed, vine-grown gate, has been presented to Keble College, Oxford. "The Scapegoat," a most expressive piece, was completed in Palestine, whither the author journeyed "for the sole purpose of painting a real Eastern

goat in a real Eastern wilderness." In 1860 appeared his "Christ in the Temple," which has been extravagantly praised, and was at the time considered "the culminating and representative pre-Raphaelite figure-picture."

These remarkable works began a new era in sacred art. They raised it from the domain of the conventional and the picturesque into an atmosphere of truthfulness and earnestness. Their spirit, indeed, impresses us more than their "outward visible sign;" for in such elaborate studies as "The Shadow of the Cross" (now placed in the Manchester Gallery) there is much that jars upon the taste; but they make us feel that the story which they tell is human no less than divine fact. Hunt's large religious painting of "The Triumph of the Innocents" depicts the Holy Family crossing a twilight plain, beyond which beacon-fires are burning. The figures shine by some unseen light. Joseph leads in front; a massive and matronly Virgin, seated on the ass, holds the infant Jesus, whose attention is occupied by the spirits of the slain innocents, accompanying them in triumphal procession. Some of these march gleefully before, entwined with garlands and wearing crowns; others hover in the background. These children are fairly resplendent with glory, but yet a trifle too fat. He has lately completed a new picture, "The Miracle of the Sacred Fire," which is kindled at Jerusalem.

John Everett Millais, born 1829, died 1897, has liberally shared with Hunt pre-Raphaelite laurels. He gained his first medal at the Society of Arts when only nine years old. The severe art-creed of his youth expressed itself particularly in "Christ in the House of his Parents, or the Young

Jesus in the Carpenter's Shop uplifting his Wounded Hand." This was marked by dry, hard, careful workmanship, laborious detail, and reticent color. Millais's tastes, however, soon led him to more romantic subjects, among which "The Huguenot Lovers" and "Boy Princes in the Tower" will be long remembered. Fine landscape genius developed in "Chill October" and "Over the Hills and Far Away."

Millais briefly succeeded Leighton as President of the Royal Academy, but did not long survive to enjoy his honors. No English artist was more practically appreciated by his countrymen. Besides his historical and figure pieces, he placed himself easily in the front rank in landscape and portraiture. His splendid portrait of Mr. Gladstone is now of extreme interest. He always excelled in portraits of celebrated men and of blooming children. His fondness for strong color and brilliant flesh tints is in singular contrast with the practice of his pre-Raphaelite years. He has given us large compositions, as "The Ornithologist," and also sequels to some of his earlier pictures, a "No" to follow his "Yes or No?" and a "Mercy," or another scene from the Eve of St. Bartholomew, in which a young Roman Catholic noble rushes forth to join in the massacre, but is held back by a Sister of Charity. Yet this is in no way equal to "The Huguenot Lovers."

Ford Madox Brown (1821–1893) has proved a faithful pre-Raphaelite worker, though not strictly of that brotherhood. His foreign studies were in Belgium, France, and Italy. But his own intensity and individuality were a better passport to success. His ideal qualities are exemplified in his sacred pictures; but he is more at home in such

YES OR NO (*Millais*).

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strong historical or contemporary subjects as "Wickliff reading his Bible," "Work," or "The Last of England." He was long occupied with admirable frescoes for the Town-Hall of Manchester.

Arthur Hughes, born in 1832, though not one of the original pre-Raphaelite brotherhood, has been a sympathetic follower of a more graceful type. His scenes of domestic and rural life have proved his happiest themes.

But as the flower bursts from the dry seed, so it is to the recent development of pre-Raphaelite methods that we owe some of our most interesting modern painters. Dante Gabriel Rossetti (1828–1882)—whose very name seemed to indicate a vocation—one of the enthusiastic originators of the movement, was the first to inspire its materialism with mysticism and romance. So different in every quality from his talented and more evenly balanced associates, it is curious to notice how earnestly Rossetti strove to acquire thorough *technique*, and to compress his ideas within the limits of ascetic principles. He never succeeded. The meaning of his pictures always outran the *technique;* but we may see in his "Girlhood of the Virgin" and "Annunciation" the sincere efforts of his first style. Poetry and painting went hand in hand. His devotion to Dante was expressed, not only in verse, but in his many Dante color-studies, especially "Beata Beatrix," and the famous "Dante's Vision," now in Liverpool. Numbers of beautiful chalk-drawings of these subjects exist, as well as the oil-paintings. They show his many defects of form—exaggerated throats, necks, and hands; thick lips; deep, yearning eyes, and heavy hair. Yet, because of his powers of expression, these defects seldom repel, and the

mystic spirituality of his works, their sentiment, their symbolism, and rich, gem-like color, are exceedingly fascinating. He lived in an unreal, mediæval atmosphere, and saw his world through stained glass. "Proserpina," "The Blessed Damosel," "Sibylla Palmifera," and "Vision of Fiammetta," with their glowing tints and strange beauty of design, illustrate his treatment. Rossetti was very averse to exhibitions, and it is only since his death that his works are accessible to the public.

Edward Burne-Jones, his disciple, a like devotee of beauty, though less intense than Rossetti, was equally steeped in the mediæval spirit. His recent death (1898) has given his pictures a double interest. All have a weird, bewitching loveliness, exquisite in design, yet lacking vigor and vitality. At first intended for the Church, Burne-Jones' imaginative genius led him, with rare success, to art. Subtle and intricate meanings, fine taste, passionate yet restrained color, characterize all his works, of which the most popular are "The Venus Mirror," or nymphs grouped by a reflecting pool, "The Golden Stairs," "Flamma Vestalis," "King Cophetua," and the series from "Song of Solomon," "Sleeping Beauty," and "Romaunt of the Rose." Walter Crane, Spencer Stanhope, Albert Moore, who painted beauty for beauty's sake, and J. M. Strudwick, with his "St. Cecilia" and "Ramparts of God's House," belong to the same school.

Standing in contrast with excessive realism or mysticism, we find other artists with a more easy and natural, though still ideal, style. Sir Frederick Leighton, who well represented these (1830–1896), and who was long President of the Royal Academy, was educated abroad, where he gained the refined charm of his manner. He never lost his love

for Italy, but his success at home has been all he could desire. High culture, poetic treatment, careful finish, and soft color, suggestive of Correggio, are his attractions. His early picture of "Cimabue's Madonna carried in Triumph through Florence" was bought by the queen in 1855. This was followed by "The Odalisque," "Michael Angelo with his Dying Servant," and many Eastern and classic themes, down to the "Perseus and Andromeda," "Rizpah," "Garden of the Hesperides," "Persephone," and "Bath of Psyche." Portraits, mural works, and sculpture also display his skill.

His friend, Sir Edward Poynter, born 1836, pursues a similar direction, and is noted for archæological exactness. "Atalanta's Race" and pieces of the higher *genre* are among his best examples. Poynter was an admirable art-instructor and directed the South Kensington schools. He succeeded Leighton and Millais as President of the Royal Academy, and is now Director of the National Gallery.

The name of George F. Watts, born 1818, has become familiar to all art-lovers on both sides of the Atlantic, most of whom have had opportunity to study his pictures. Widely various in style, but principally allegoric and poetic, they all have deep significance. Appropriately presented to the nation, they will remain one of the most valuable and typical collections of English art. Among them we specify "Fata-Morgana," "Love and Death," "Love and Life," "Paolo and Francesca," "The Riders of the Apocalyptic Vision," and his fine figure of "Hope," in dreamy blue, seated, blindfold, on a floating sphere, listening to the sounds of her broken lyre.

As a portrait-painter, Watts is even more celebrated. He has exhibited between two and three hundred portraits,

many of which are not only wonderful likenesses, but most interesting and successful experiments in color. Nearly all the great men of the day have been thus immortalized by some of the many excellent portraitists for which Great Britain is famous. Among such artists may be mentioned Henry Pickersgill, D. MacNee, Sir Francis Grant, George Reid, Lavery, Knight, Sant, Leighton, Poynter, Millais, and his pupil Walter Ouless, James Guthrie, the late Frank Holl, Hubert Herkomer, Richmond, Gregory, Sargent, Long, Leslie, Wells, Moscheles, Shannon, and James A. McN. Whistler, born in America, but resident in London and Paris, with his eccentric portrait "Arrangements," "Harmonies," and "Nocturns." Sargent and Shannon were noted for admirable work in the Paris Exposition.

Landscape has been peculiarly open to pre-Raphaelite influences; and many of the elder artists owe much to its teachings. Inchbold painted patiently upon "The common Grass;" Brett, with his much criticised "Stone-Breaker," has overcome opposition. Alfred Hunt and McCallum are of the same type. But, diverging into other ways, George Mason has left poetic, tender scenery, Vicat Cole and David Murray give us broad mists and sunshine, Peter Graham Highland floods and foamy seas, Henry W. Davis calm land and water, or "Rough Pasturage" for quiet herds. The Linnells are a family of landscapists. Millais is a master here as elsewhere. Keeley Halswelle was long occupied with views of the Thames and other English rivers; Cecil Lawson, with pastorals and gardens. MacWhirter depicts lonely Scotch forests, as in his "Three Witches"; Benjamin W. Leader is most happy in his rural sunsets and evenings; W. L. Wyllie

equally so in sunsets on water; while Alfred Parsons, Alfred East, and Ernest Waterlow are prominent among younger painters. The landscape art of England is less careful in *technique* than that of France; but it is more genuine and simple; and it recognizes more fully the fact that a good landscape should reflect, not so much the abilities and peculiarities of the artist, as the restfulness and uplifting above worldly cares which is Nature's true voice to the soul.

Marine art has noteworthy followers. Brett's picture of a sunlit sea, called "Britannia's Realm," shows his own supremacy over the realm of Ocean; Wyllie's and Hamilton Macallum's coast-scenes are effective, and differ widely from the earlier coast-scenes of Edward Cooke; Colin Hunter, vigorous and self-taught, has done exceptionally striking work, as in his "Herring-Market at Sea;" James Hook excels in breezy expanse, and in such marine *genre* as "The Samphire-Gatherers," or "Luff, Boys, luff!" Henry Moore renders truthfully all phases of calm or storm. Harry Tuke finds great favor with such pictures as the "Diver."

Linking such transcripts of the outer world with daily human interests, we may touch upon a class of subjects corresponding to the studies of French and German rustic life. Most idyllic are Mason's pictures, and also "Vagrants," "The Plough," or "The Old Gate," by the late Frederic Walker. Erskine Nicol's works, Macbeth's "Potato-Harvest in the Fens," Stanhope Forbes's "By Order of the Court," Bartlett's "Irish Funeral," and Dudley Hardy's "London Dock Strike," illustrate social problems. A few such artists, painting at Newlyn, among whom are Forbes, Frank Bramley, Hall, Tuke, and Stokes, are known as "The Newlyn Brotherhood."

George W. Boughton, born in England in 1834, but educated in America, suggests Millet, both in motive and quiet color. "Puritans going to Church" is one of his most popular works. Others, more pathetic, are "Bearers of the Burden," and "Weeders of the Pavement," a group of kneeling Holland girls, in white caps, against a pale, silvery sky, uprooting the grass from a stony little quay. In a more cheerful vein is "Dancing down the Hay on an Orkney Island Farm." His late winter-scenes include interesting studies of landscapes and figures in Brabant.

Hubert Herkomer, born in Bavaria in 1849, but now established in England, and elected Slade Professor at Oxford, has had a brilliant career. His youthful pictures were simple *genre* scenes of the Bavarian highlands. During subsequent travels in Germany and America his art-lectures became popular. His "Last Muster," or "Chelsea Pensioners," when exhibited at the London Academy, was received with acclamation, and his success has since been assured. "Eventide" and "The Chapel of the Charterhouse" exhibit all his realistic force and strong color. He is also one of the best of etchers and of portrait-painters.

Frank Holl, born in London, 1845, and lately deceased in 1890, became rapidly eminent for portraits. His domestic themes, as "Her First-Born," were truthful and pathetic. He delighted in biblical titles for his pictures.

The number of British *genre* painters may be said to be legion. Indeed, there is danger that art may too persistently run to the mere level of passing events, or to the fair but fugitive beauties of water-colors. William Frith, of Yorkshire, with such animated, familiar, and telling subjects as

"The Derby Day," "The Railway Station," "Road to Ruin," and "The Race for Wealth," now combines art with literature, as in his late autobiographical reminiscences; while Thomas Faed pleases by fresh and touching Scottish scenes, as "The Mitherless Bairn" and "First Break in the Family." The engravings of "Scott and his Friends at Abbotsford," and "Shakespeare and his Contemporaries," which have long been favorites with collectors, are from paintings exhibited by Faed in 1849.

William Yeames, of Russian birth and foreign training, but English traits, prefers historical themes. Seymour Lucas and Andrew Gow are winning fame in a similar line. John Pettie, of Edinburgh (1839–1893), gives us subjects like "The Traitor," "A State Secret," or "Monmouth pleading for Life," as well as groups from Scott's romances.

Marcus Stone has inherited his father's skill in *genre*, developed with far greater historical ability and freedom. Henry Stacy Marks illustrates both mediæval and modern life in quaint, sprightly, and elaborate style. Frank Dicksee's "Confession," "Passing of Arthur" and "Funeral of a Viking" are most pleasing. Valentine Prinsep renders many a variety of *genre*, as well as such larger dramatic scenes as "À Versailles." George Leslie is facile in his refined compositions, Blair Leighton more forcible and passionate. Charles Edward Perugini, and Mrs. Perugini, a daughter of Charles Dickens, chiefly devote themselves to graceful little pictures of polite society. Luke Fildes and his artist wife have more power, comprehensiveness, and originality. Fildes' "Applicants for admission to a Poor-house" tells in color the same vivid tale which Dickens so often told in words.

In another line Fildes' studies of Venice are most charming.

Robert Barrett Browning, whose name is his fame, has exhibited some landscapes, faithful representations of still-life or open-air sketches in Flanders, particularly "A Worker in Brass," and "Tan Garden." These unite careful touch with breadth of handling. A bronze statue and two busts, lately in the Grosvenor Gallery, suggest Mr. Browning's varied gifts and possibilities in other directions.

Among the popular artists of society, with somewhat of Hogarth's insight, but with far different *technique*, W. Q. Orchardson stands pre-eminent. His treatment is entirely modern, his color-harmonies forcible, his drawing-room scenes and portraits most truthfully studied. His pictorial talent develops with every effort.

Henry Woods, Luke Fildes, Logsdail, and Clara Montalba, may be remembered as the specialists of Venetian *genre* scenes. John B. Burgess is renowned for Spanish themes. Calderon was successful in Eastern subjects, as well as in historical and home *genre*. His son, Frank Calderon, is already established as an artist. John F. Lewis painted brilliant Eastern scenes in oils, and exquisite water-colors. The Eastern field, particularly India, still lies open to British genius. Some admirers of Alma-Tadema display much talent and cleverness in Oriental details, as in Weguelin's "Obsequies of an Egyptian Cat."

The classical and historical pictures of William B. Richmond, no less than his valuable portraits, are favorites with the London public; though more prominent names in late English art are those of J. W. Waterhouse, Arthur Hacker, and

Solomon J. Solomon. Waterhouse chooses striking points of history, where his active imagination, contrasts, and gradation of color and dramatic arrangements, may produce original and unexpected effects. This is very observable in his "Herod and Mariamne," from the story of Josephus, in which his management of white is specially to be admired. Solomon is even broader in style, though his color system is substantially the same, as is evidenced by his "Cassandra," "Samson," "Niobe," and "Laus Deo." Arthur Hacker treats the nude, and renders with power such scenes as "The Annunciation," or "Christ with the Magdalene."

Book illustrating has become a separate and prolific branch of art. The charm of our best novels and poems is now enhanced by the addition of designs from our best painters. Many of the names just recorded might be put upon the list of these contributors to the pleasure of the reading public, not omitting Harding, Browne, Cattermole, Stone, the brothers Dalziel, Caldecott, Walter Crane, Tenniel, Doyle, Linton, Cruikshank, Leech, and Du Maurier.

Upon the water-colorists, who include many artists previously noticed and already famous in oils, as well as such distinguished men as Copley Fielding, fine alike in marine and landscape views; Birket Foster, whose designs are so dear to every lover of Nature; Oswald Brierly, Marine Painter to her Majesty; Sir John Gilbert, Hayes, Langley, Tayler, Fripp, Naftel, Prout, Wimperis, Carl Haag, and yet younger and promising painters, I shall not now touch. A few words upon American art may fitly close these pages.

We have seen, by the biographies of West, Copley, and Leslie, how American genius was guided by English culture.

Their contemporary, Washington Allston, who was born in South Carolina in 1779, and died of heart-disease in Cambridge, Massachusetts, in 1843, is more intimately associated with American history. His studies were pursued in England, France, and Italy. During his residence in London he found many friends and patrons, to whom he sold his pictures of "Uriel in the Sun," and "Jacob's Dream." Returning to his native country, he settled first in Boston, and afterward in Cambridge, where his remaining works were painted. He had a strong liking for sacred and supernatural subjects, as in his "Prophet Jeremiah," "Belshazzar's Feast," "St. Peter liberated by the Angel," and "Spalatro, or the Bloody Hand." The beauty of such ideal heads as "Beatrice" and "Rosalie" has been no less deservedly commended. Allston was handsome and engaging in person, refined as an artist, and acquired some additional reputation as a poet and novelist.

Gilbert Stuart (1755–1828), chiefly remarkable for his likenesses of Washington, was a native of Rhode Island, who, after studying in Scotland and London, became a resident of Boston, and long exercised the profession of portrait-painting. His pupil Vanderlyn (1776–1852), unsuccessful in life, is remembered by his picture of the "Landing of Columbus." Charles Peale left fourteen portraits of Washington. His son, Rembrandt Peale (1787–1860), is better known for his many likenesses of celebrated men, and for literary work. Edward Malbone (1777–1807), of Rhode Island, was renowned for his miniatures, which are preserved in many families; as are the graceful portraits of Thomas Sully, and the deep, Venetian-toned heads of William Page,

who made many novel experiments in color. Portraiture has also been followed by John Trumbull, Henry Inman, Chester Harding, Charles Elliott, George Healy, Thomas Hicks, Peters Gray, Baker, George Fuller, F. Duveneck, John S. Sargent, Benjamin C. Porter, William Chase, Kenyon Cox, Carroll Beckwith, Dewing, Dannat, Fowler, Johnson, Story; by Abbott Thayer, painter of a "Virgin" and "Caritas;" by Cecilia Beaux; and by Champney, both in pastels and oils.

Daniel Huntington, of New York, the veteran painter, gives us historic and allegorical compositions, and highly-finished portraits. His "Republican Court," with its many figures, will have lasting value in our national art.

The work of the United States through the past century has been to create the materials for history, leaving posterity to perpetuate it on canvas. Therefore we have as yet but little historical painting except in Trumbull's pictures of the Revolution, and in the few subjects by Robert Weir, Emanuel Leutze, and others, which adorn the Capitol, or illustrate the life of Washington. Indeed, what may be called the American school of art is in process of formation; and it would be such an ungracious task to criticise the abilities of our own recent or living artists, that I only refer to a few representative names to indicate the lines upon which our culture is developing. We are here without Government patronage or Government art-schools, and need above all things the appreciation of an intelligent public. Our field for landscape is unequaled. Thomas Cole and Durand were pioneers of the Hudson River school. Cole's allegorical pieces were famous. Church's "Niagara," "Cotopaxi," and "Heart of the Andes," and Bierstadt's Rocky

Mountain or California views are well and broadly treated. George Inness (1825–1894), a master in art and a strong colorist, fills his canvas with air and light. Kensett and Gifford excel in aërial perspective and tender tones. Samuel Colman and Hopkinson Smith are specialists of Venice. Cropsey, Wyant, Whittredge, Martin, Thompson, Picknell, Coffin, Minor, Jones, Davis, Knight, and Tryon reveal the secrets of forest and sea. Weir, Twachtman, and Childe Hassam employ more or less the methods of Monet. Moonlights and sunsets of De Haas, and the morning and evening effects of Arthur Quartley, have been our popular marines. Richards's and Bristol's sea-views and landscapes are finely truthful. Moran's Yellowstone studies, Bradford's icebergs, and Catlin's Indians are of national interest.

Many younger names of artists resident abroad are known as rising stars on the horizon of our future. They have shone in both American and European exhibitions; as in the works of Mark Fisher and Ernest Parton, London; of Jules Stewart, Gari Melchers, J. W. Alexander, Mosler, and Frazier, Paris; of Charles Ulrich, Munich; and in excellent paintings of Walter Gay in Paris and in the United States.

The striking pictures of Elihu Vedder are happily American, though their pure idealism is quite independent of race or country. They personify in a singular degree the spirit of this century, its introspection, restlessness, and doubt. Born in New York in 1836, Vedder studied in Paris under Picot, where a tendency to classicism and sculpturesque outline blended itself with his weird, poetic tastes. His long residence in Rome is evidenced by his love of Italian color and types. He is a better drawer than colorist, but has

great command of all the means of expression, and a deep sense of the subtile value of curves. His earlier paintings, "The Lair of the Sea Serpent," "Questioner of the Sphinx," "Cumæan Sibyl," and "Young Medusa," have much of that intense meaning which is more strongly accentuated in his late remarkable designs for the "Rubáiyát." Several of these designs—"The Last Man," "The Cup of Love," and "The Cup of Death," he has since painted on a large scale.

William Morris Hunt (1824–1879), ideal by temperament, though adopting many realistic methods from his master, Couture, has left a variety of subjects, from broad, symbolic fresco to delicate charcoal-drawings. Best of these are his faithful portraits, and his mural allegorical decorations in the Capitol of the State of New York.

Frederick Bridgman, of Alabama, a pupil of Gérôme, has followed his master in many Egyptian and Algerian scenes. J. Alden Weir, another of Gérôme's pupils, has been successful in Breton women and portraits, as well as in landscape. His brother, John Weir, works skillfully in landscape and the higher *genre*. Admirable figure-pieces are executed by Eastman Johnson, J. E. Freeman, J. G. Brown, F. D. Miller, Tarbell, Walker, Vonnoh, and Volk. The animal studies of F. T. Church are popular. Beaufain Irving excelled in grouping and detail. Toby Rosenthal, born in New Haven, but painting in Munich, is known by such large pictures as "The Burial of Elaine" and "Trial of Constance de Beverley." Constant Mayer, though American by long residence, is French by birth and tastes. His portraits and figure-pieces combine many of the characteristic excellences of the French school with unusual directness and simplicity.

In the lighter *genre*, William Mount, of Long Island (1807–1868), is the earliest example. Nowhere is advance more marked than in the department of *genre*, as shown by the expositions of 1893 and 1900. The necessities of fresco and decoration in public libraries, museums, or other spacious buildings, have also roused a higher invention and greater freedom of handling than formerly prevailed. This is evident among individuals as well as in the varied departments of art. The bold sea-coast and war scenes of Winslow Homer, the strong yet simple style of William Chase, Kenyon Cox, Wyatt Eaton, and Walter Shirlaw, the religious and impressively-colored pictures of John La Farge, the imaginative figures and *genre* of Dewing, the scenes from Brittany by Henry Mosler, especially the "Wedding Feast" and "Prodigal Son," the fine compositions of Low and Blashfield, character sketches of Smedley, and the Morocco and Hindoo views of Weeks, indicate what may yet be accomplished. E. A. Abbey's paintings and drawings, especially his "Legend of the Holy Grail" and "Richard of Gloucester and Lady Anne," win universal applause; while a vivid sensation in American art abroad is found in such landscapes as "Twilight" and "In Arcady" by Alexander Harrison, and in the landscapes of George Hitchcock, with realistic figures ideally treated, "Tulip Culture in Holland," "The Annunciation," and "Maternity." We must also remember that J. McN. Whistler, with his portraits, "Arrangements," and "Symphonies," is a native of Baltimore; and that John S. Sargent, a pupil of Carolus Duran, who has not only outstripped his master, but become one of the great portrait-painters of the world, is American by birth.

CHAPTER XIX.

SCHOOLS OF PAINTING.

To the reader interested in systematizing his knowledge of art, a few pages in review of our whole subject, with a classification of the various schools of painting, will be both convenient and useful. These schools well illustrate the progress of culture among all nations and in all provinces; the rise and decline of genius; the tendency of different centuries to further or check its development; and its natural laws of growth and decay. For such a comprehensive backward glance it will likewise be necessary to remember that the art of every period of the world's history is always the expression of the life, thoughts, and general aspirations of that period; and that it is impossible to shape it, except in very rare and individual instances, in any other direction. We perceive, for example, that in the days when faith and tradition dominated society, they also dominated art; that when the revival of classical literature and the study of the antique wrought its revolution in the state, in the universities, in religion, and customs and manners, it set, with the same power, its impress upon painting; that when freedom, spirituality, and philosophy, degenerated into servility, luxury, and carelessness, art degenerated with them; that when the Reformation pro-

claimed its liberty, and asserted the sanctity of home and domestic life, artists also sought the real and true, often to the temporary neglect of beauty and grace, and painted the Nature which men had learned to love, and the ordinary scenes which were their sphere of action. Thus we see that every age, every climate, and every country, must have its own voice, and can speak with no other. Germany, in the seventeenth century, could no more have produced a Ghirlandajo than the Florence of 1450 could have given birth to a Rembrandt.

The technical phrase, "a school of painting," is first applied to Byzantine art, when established at Constantinople. The names of those primitive painters have perished, or are at best but empty sounds to us, but the characteristics of the Byzantine school itself are marked and familiar. All have seen or heard of its grand, colossal mosaics; of its stiff, conventional figures, with their heavy, gold embroidered draperies, their monotonous expression, and gilded backgrounds; of its black-faced, gorgeously-appareled Virgins; of its rigid, staring, and splendid forms; of its dark, emaciated, and repulsive saints, and its blood-bathed crucifixes. We have traced its course through the East, and its migration into Italy; and have likewise seen how the opposing spirit of Italian civilization began to struggle with its influence, and finally emancipated itself through the teachings and example of Cimabue and Giotto. These records carry us to the thirteenth century, when we find the political and social divisions of Italy naturally giving rise to such divisions in art as created rival schools of painting, which took their names from the various prominent cities where artists of genius lived and

labored. These men banded themselves into "guilds," as a means of encouragement and support in their profession; while the cities vied with each other in ordering large and expensive works for the adornment of their public buildings and cathedrals. Thus artists became a recognized and important class in the community, and enjoyed both civil and private patronage.

Sienna has the honor of ranking first among Italian schools. Her glory was not permanent, but it heralded the sunrise. In her churches and academy we may study the dawn of national art. Guido da Siena's "Enthroned Madonna and Child," of 1221, in the church of San Domenico, is older than Cimabue, and suggests the new law of progress more fully developed by Duccio, Cimabue's contemporary, and by Simone Martini, or Memmi, of the fourteenth century. These early Siennese impress us by their calmness and devotion, their longing after purity and beauty, and their native and simple grace. Delicate ornament and rich color replaced for them the semi-barbarism of the Byzantines; but their style had so slight a foundation of strength that only a few such names as the Lorenzetti, Taddeo Bartolo, and Matteo de Siena may survive through the fifteenth century, at whose close the art of Sienna merged into that of Umbria, with one marked exception in the person of Gian Antonio Bazzi, or Razzi (Sodoma), who flourished till 1549.

The school of Pisa ran an even briefer career. Its renown was only founded on the work of Nicola Pisano, the great sculptor of 1206, whose wonderful pulpit still adorns the Pisan Baptistery; and on the frescoes of its Campo Santo, most of which were, however, executed by stranger-hands. Its own

painters have sunk into deserved oblivion. But these little lights enhance by contrast the brilliancy of the Tuscan or Florentine school, which, rising with Cimabue, renewed its lustre from century to century for nearly four hundred years. A list of its principal artists is here given for reference. When critics differ as to dates, the authority of the latest investigators, Crowe and Cavalcaselle, Richter, Berenson, Morelli, or Frizzoni, has been followed in these tables :

Cimabue, 1240–1302.
Giotto, 1276–1337, and his followers, Taddeo Gaddi and Giottino.
Andrea Orcagna, 1308 to about 1370.
Fra Angelico, 1387–1455.
Masolino, 1383–1447.
Andrea Castagno, 1390–1457.
Paolo Uccello, 1397–1475.
Masaccio, 1401–1428.
Filippo Lippi, 1406–1469.
Benozzo Gozzoli, 1420–1498.
Cosimo Roselli, 1439–1507.
Andrea Mantegna, 1431–1506.
Piero di Cosimo, 1462–1521.
Luca Signorelli, 1441–1523.
Sandro Botticelli, 1446–1510.
Domenico Ghirlandajo, 1449–1494.
Leonardo da Vinci, 1452–1519.
Lorenzo di Credi, 1459–1537.
Filippino Lippi, 1457–1504.
Fra Bartolomeo, about 1475–1517.
Mariotto Albertinelli, 1474–1515.
Raffaellino del Garbo, 1466–1524.
Michael Angelo, 1475–1564.
Andrea del Sarto, 1488–1530 or 1531.
Angelo Bronzino, 1502–1572.
Daniele da Volterra, 1509–1566.
Giorgio Vasari, 1512–1574.
Ludovico Cardi or Cigoli, 1559–1613.
Cristoforo Allori, 1577–1621.
Carlo Dolci, 1616–1686.

It will be understood that this and all other lists include only noted painters; it being impossible to chronicle every artist of every age and country. Even these might fall into subordinate groups, as for instance the group of the Giotteschi, or followers of Giotto; the Idealists, of whom Fra Angelico is the purest representative; and the Realists, headed by Masaccio, who inaugurated the Renaissance which so strikingly changed the style of painting, as well as of architecture and sculpture. Andrea Mantegna has been classified with the Florentines, because, though he was really of Padua, and the disciple of Squarcione, the school of Padua was so limited in extent, and so quickly absorbed either into that of Florence or that of Venice, that it is hardly worth while to assign it a separate place. So, again, Leonardo da Vinci, Tuscan by birth and association, removed to Milan, and founded the Lombard school, which, with the Ferrarese, is thus arranged:

Leonardo da Vinci, 1452–1519.
Luini, about 1475–1533.
Dosso Dossi, about 1479–1542.
Gaudenzio Ferrara, 1484–1546.
Garofalo, 1481–1559.
Correggio, 1494–1534.
Parmagiano, 1504–1540.
Caravaggio, 1569–1609.

Here, again, occurs another apparent discrepancy. The student of art-history would at first thought imagine that Caravaggio should rightly belong either to the school of Rome or of Naples, as he was constantly identified with those cities. But his native town being near Milan, and his education from Northern masters, he is numbered among the Lombards, though he takes another rank as the foremost of the Naturalisti.

The establishment of the Umbrian school links itself with the traditions of St. Francis of Assisi, and with the deep and fervent piety which his labors inspired in that secluded and romantic district. It displays a strong affection for the beautiful and the mystical, and is ideal in all its tendencies. Oderisio of Gubbio, of whom Dante speaks, apparently opens its annals, though it served in point of fact but as a feeder to the Roman school, in which it soon lost itself. Its somewhat confused documents show us—

Oderisio Gubbio, of the thirteenth century.
Guido Palmerucci, 1280.
Ottaviano Nelli, about 1380.
Gentile da Fabriano, about 1370–1450.
Nicolo Alunno, about 1430–1502.
Perugino, 1446–1524.
Pinturricchio, 1454–1513.
Giovanni Santi, about 1435 or 1440–1494.

The Roman school may be said to have been almost entirely composed of Raphael and his pupils; for, though Rome was a centre of study for all artists, comparatively few were born within its precincts or made it a life-long home. But Raphael's renown is all-sufficient for its immortality. We omit his insignificant pupils:

Raphael, 1483–1520.
Giulio Romano, 1492–1546.
Francesco Penni, 1488–1528.
Perino del Vaga, 1500–1547.
Bagnacavallo, 1484–1542.
Baroccio, 1528–1612.
Taddeo and Federigo Zuccaro, 1529–1609.
Sassoferrato, 1605–1685.
Carlo Maratta, 1625–1713.
Pompeo Battoni, 1708–1787.

Powerful and poetic Venice, so magnificent and peculiar in its political and social relations, was no less luxurious and distinct in the character of its art. The development of color was its crowning charm; while its large and fascinating compositions glow with brightness and joy. Taine remarks: "The sensual lustre of the coloring accords with superb decorations, with the liberty and splendor of the life, with the frank energy and high-born nobleness of the heads, with the voluptuous tints of the living flesh, with the lively and easy movement of the groups, and the universal diffusion of happiness." Its long line of painters is one of unusual excellence; but many of the early dates are disputed and uncertain:

The Vivarini, fifteenth century.
Jacopo Bellini, about 1400–1470.
Gentile Bellini, 1426–1507.
Gian Bellini, 1428–1516.
Carlo Crivelli, between 1430 and 1440–1500.
Carpaccio, about 1455–1525.
Cima da Conegliano, about 1460–1517.
Giorgione, 1477–1511.
Titian, 1477–1576.
Palma Vecchio, 1475 or 1480–1528.
Pordenone, 1483–1540.
Sebastian del Piombo, 1485–1547.
Lorenzo Lotto, 1477 or 1480–1556.
Moretto, 1498–1556.
Paris Bordone, 1495–1570.
Moroni, 1525–1578.
Jacopo Bassano and family, 1510–1592.
Tintoretto, 1512 or 1518–1594.
Paul Veronese, 1528–1588.
Canale, 1697–1768.
Canaletto, 1720–1780.

The endeavor to reanimate the declining spirit of art, and to make old principles once more available by uniting them

into new combinations, was the aim of the Eclectics, or school of the Carracci, which came into being in Bologna at the close of the sixteenth century. They taught the necessity of selecting and imitating the greatest merits of the greatest masters, with the view of blending them into one perfect whole Their leaders, whom we note below, did indeed succeed in rendering themselves famous, though we instinctively apply to them a lower standard than existed in the days of Raphael and Michael Angelo :

Lodovico Carracci, 1555–1619.
Agostino Carracci, 1558–1602.
Annibale Carracci, 1560–1609.
Domenichino, 1581–1641.
Guido Reni, 1574–1642.
Albani, 1578–1660.
Guercino, 1590–1666.
Lanfranco, 1581–1647.

The maxims of the Eclectics were firmly opposed by a band of determined painters known as the Naturalisti. They contended that Nature, and Nature only, should be copied, and that the ideal held no place in legitimate art. But their uncultivated and limited minds were attracted only to the vulgar and gloomy aspects of Nature; and but a small number among them attained to any eminence, neither have their compositions been generally valued by posterity. Their most celebrated names are—

Caravaggio, 1569–1609.
Ribera, 1588–1656.
Salvator Rosa, 1615–1673—

who are also spoken of as the "Tenebrosi," from their partiality for very black pictures with violently dark shadows

relieved by glittering lights. Salvator Rosa comes familiarly before us as the most striking delineator of Italian landscape. The school of Naples, which is the least brilliant in the South, was chiefly made up of quarrelsome and second-rate artists, who, by forcibly driving off all competitors, kept the patronage of the city for themselves, but did little to deserve it. Salvator Rosa, Ribera or Lo Spagnoletto, and Luca Giordano, are its sole representatives worthy of remembrance.

Having thus fixed in our recollection the tolerably well-defined Italian schools, we cross the Alps, and consider the progress of painting in the North.

We here notice that the early Germans preferred architecture to painting. Gothic architecture is their noblest legacy to art. As this did not, like the Roman and Renaissance churches, require decorations in fresco, there was not the same sphere for the exercise of painting; neither was the taste for the intellectual and the beautiful so quickly unfolded in such ungenial climate, and amid rougher and prosaic customs. We consequently find them adopting quite a different style; concentrating into minuteness of finish, on small panels or canvas, the labor which Italians spread over extensive wall-surfaces; or expressing, through rude, fantastic forms, the inherent poetry which in the artists of Italy was softened into grace and sentiment.

To an Italian, Thomas of Modena, associated with Theodoric of Prague, seems to be owing much of the short-lived success of the ancient school, whose fragmentary remains are discoverable at or near Prague. He was called to Germany by Charles IV. of Bohemia, who was ambitious of being a patron of painting; but the death of the emperor ter-

minated all such projects, and his followers soon dispersed. It is not therefore Bohemia, but the cathedral city of Cologne, overlooking the provinces of the Rhine, which we must regard as the true cradle of German culture. We cannot, indeed, satisfactorily investigate its history. Meister Wilhelm and Meister Stephen, renowned at Cologne during the fourteenth century, had doubtless predecessors, whose works, like themselves, have returned to dust; but the City Museum and the pictures removed to the Munich Pinakothek unite to testify that the motives of early German, like those of early Italian art, were sacred and ideal. Slender, child-like Madonnas, with fair flowing hair, and gentle though feeble saints, were its usual subjects. Greater purity of color exists in these specimens than is observable in the first efforts of the Italians. This primitive school educated and directed the taste of the Flemings, whose development of oil-painting turned the eyes of all the world toward the artists of the North.

The little country of Flanders, insignificant as it seems in size, was in the fourteenth and fifteenth centuries the centre of Northern civilization. Its commerce brought it into communication with the richest lands of Europe, and its merchant-burghers dispensed their wealth like princes. Citizens and court combined to make the towns of Ghent and Bruges as prominent by their art-treasures as by their trade and splendor. Into this varied life, and under these varied influences, were born Hubert and Jan van Eyck, the fathers of the Flemish school, shining out in full lustre from past obscurity, and attaining a sudden perfection in the grand altar-piece of "The Adoration of the Lamb," which, in its peculiar line, has never been surpassed. The inven-

tion, or practical application, of oil-painting by these brothers Van Eyck occasioned a revolution in technical methods which was to affect all subsequent ages. Their successors were distinguished by extreme elaboration and truth of detail, delicacy of execution, richness of ornament, highly-finished accessories of ordinary life, realistic figures, and landscape backgrounds. The later Flemings, headed by Rubens, bloomed into more florid style and color, and then transferred their powers to landscapes, portraits, and *genre* scenes, thus allying themselves to the rising school of Holland. The leading masters of the Flemish school rank in the following order:

Hubert and Jan van Eyck, about 1366–1440.
Roger van der Weyden, 1400–1464.
Hans Memling, 1425 or 1430–1495.
Quintin Matsys, about 1460–1530.
Matthew and Paul Bril, 1554–1626.
Peter Breughel and sons, 1530–1625 or 1642.
Rubens, 1577–1640.
Frans Snyders, 1579–1657.
Vandyck, 1599–1641.
Teniers, 1610–1690.

In Northern and Western Germany we behold a less rapid progress. Flowers of culture were slow to blossom in that hard, Teutonic soil. The seed borne from Cologne to remoter provinces needed time for growth. German art is most interesting from its individuality, its intensity, its strength, and fantasy; and especially from its singular union of the commonest realities with the wildest poetry. It gives us in Albrecht Dürer its most forcible expression; but we find the same elements, in modified forms, in all periods and localities, even till our own day:

Martin Schöngauer, about 1450–1488.
Michael Wohlgemuth, about 1434–1519.
Albrecht Dürer, 1471–1528.
Hans Holbein, the Elder, about 1459–1524.
Hans Holbein, the Younger, 1495 or 1497–1543.
Lucas Cranach, 1472–1553.
Balthasar Denner, 1685–1749.
Christian Dietrich, 1712–1774.
Raphael Mengs, 1728–1779.
Angelica Kaufmann, 1741–1807.
Cornelius, 1783–1867.
Overbeck, 1789–1869.
Kaulbach, 1805–1874.

The records of Holland are more voluminous, and even more significant. The era of the Reformation here shows its most important æsthetic consequences. Narrowing for a season the sphere of painting, it exalted the attractions of truth and the beauties of Nature, directed the attention of men to the virtues and vices of ordinary life, brought out either the poetry or the vulgarity of common things, and did its work with scrupulous fidelity and the utmost patience of finish. From strong minds like Rembrandt's it produced great results; while limited intellects spent their labors upon artistic "mint and anise and cummin," and swelled the number of the "little masters" of Holland. The list below is classified in respect to time, and not to merit; though for ease of reference it is grouped in subdivisions:

Lucas of Leyden, 1494–1533.
Rembrandt van Ryn, 1607–1669 or 1674.
Ferdinand Bol, 1611–1681.
Govaert Flinck, 1615–1660.

Portrait-Painters.

Mierevelt, 1567–1641.
Frank Hals, 1584–1666.
Bartholomew van der Helst, 1613–1670.

Genre Painters.

Frank Hals, 1584–1666.
Jan Steen, 1626–1679.
Gerard Dow, 1613–1675.
Gerard Terburg, 1608–1681.
Adrian van Ostade, 1610–1685.
Gabriel Metsu, 1630–1667.
Franz Mieris, 1635–1681.
Caspar Netscher, 1639–1684.
Adrian van der Werff, 1659–1722.
Jan van der Meer, 1632–1695.

Landscape, Marine, and Animal Painters.

Jan van Goyen, 1596–1656.
Albert Cuyp, 1620–1691.
Jan Wynants, 1615–1679.
Jan Both, 1610–1650.
Jacob Ruysdael, about 1625–1682.
Hobbema, 1638–1709.
Van der Neer, 1603–1677.
Berghem, 1620–1683.
Wouvermans, 1619–1668.
Paul Potter, 1625–1654.
Wilhelm van der Velde, 1633–1707.
Backhuysen, 1631–1708.

Interiors, Architecture, and Still-Life.

Van Hooghe, about 1630–1681.
Van der Heyden, 1637–1712.
Peter Neefs, 1578–1656.
David de Heem, 1600–1674.
Willem Kalf, 1630–1693.

A very different development may be studied in Roman Catholic Spain, where art preëminently followed the fortunes of the Church, expanded under the smile of the Inquisition, and died with the downfall of faith. Its pictures are glowing, sombre, or aërial in tone; fervid and intense in expression; passionately ideal, or passionately austere. Among its host of artists may be chiefly mentioned—

Luis de Vargas, about 1502–1568.
Juan Joanes, 1523–1579.
Alonso Berruguete, 1480–1561.
Morales, 1509–1586.
Coello, died 1590.
Navarette, 1526–1579.
Cespedes, 1538–1608.
Juan de las Roelas, 1558 or 1560–1625.
Zurbaran, 1598–1662.
Alonso Cano, 1601–1667.
The two Ribaltas, 1551–1628.
Ribera, 1588–1656.
Velasquez, 1599–1660.
Murillo, 1618–1682.
Valdes Leal, 1630–1691.
Francisco Goya, 1746–1828.

The French school, so highly national in feeling and execution, traces its distinct and progressive succession from the age of Francis I. to the present time. The same quality of sentiment, the same tendency to exaggeration and theatrical effect, and yet the same indefinable grace and *esprit*, are marked throughout. We have not to chronicle its decline, for its present painters share with the English the widest modern celebrity, having led the art of the nineteenth century. In enumerating the artists of these schools only the most prominent are mentioned, while all still living are omitted:

Jehan Foucquet, about 1416–1480.
Jean Cousin, about 1501–1590.
François Clouet, 1500–1572.
Simon Vouet, 1590–1649.
Jacques Callot, 1592–1635.
Poussin, 1593–1665.
Claude Lorraine, 1600–1682.
Le Sueur, 1617–1655.
Charles Le Brun, 1619–1690.
Mignard, 1610–1695.

Rigaud, 1659–1743.
Watteau, 1684–1721.
Claude Vernet, 1714–1789.
Greuze, 1725–1805.
David, 1748–1825.
Gros, 1771–1835.
Ingres, Jean Auguste, 1780–1867.
Isabey, 1767–1855.
Horace Vernet, 1789–1863.
Géricault, 1791–1824.
Ary Scheffer, 1797–1858.
Paul Delaroche, 1797–1856.
Eugène Delacroix, 1799–1863.
Jean-Baptiste Camille Corot, 1796–1875.
Alexandre Gabriel Decamps, 1803–1860.
Constant Troyon, 1810–1865.
Jean-François Millet, 1814–1875.
Thomas Couture, 1815–1879.
Théodore Rousseau, 1812–1867.

The art of England may be called entirely modern, with all the vigor of youth, and the brightness of ascending fame. For this reason it is to many more interesting than any study of the past; while its subjects also adapt themselves to prevailing tastes. Its special excellence lies in the departments of landscape, portrait, and *genre* painting. A selection of its most meritorious artists is attended with no little difficulty, as so many are still actively at work, but the names affixed can be added to at pleasure:

William Hogarth, 1697–1764.
Sir Joshua Reynolds, 1723–1792.
Gainsborough, 1727–1788.
Romney, 1734–1802.
Benjamin West, 1738–1820.
Copley, 1737–1815.
Barry, 1741–1806.
Fuseli, 1741–1825.
Northcote, 1746–1831.
Stothard, 1755–1834.

Blake, 1757–1827.
Raeburn, 1756–1823.
Lawrence, 1769–1830.
Turner, 1775–1851.
Constable, 1776–1837.
Wilkie, 1785–1841.
Mulready, 1786–1863.
Etty, 1787–1849.
Eastlake, 1793–1865.
Stanfield, 1793–1867.
Leslie, 1794–1859.
Roberts, 1796–1864.
Landseer, 1802–1873.
Maclise, 1811–1870.
Brown (F. M.), 1821–1893.
Rossetti, 1828–1882.
Millais, 1829–1896.
Holl, 1845–1890.
Leighton, 1830–1896.
Burne-Jones, 1833–1898.

West, Copley, and Charles Leslie, though American by birth, have been included in the preceding catalogue, as their English residence and large works left in England entitle them to the assigned place. But David Cox and Samuel Prout are omitted, as the consideration of water-color painting would open too wide a field, and must, together with the embryo American school, be left for the coming historians of the twentieth century. Meanwhile let us hope that our standard of art, both in England and America, may rise at least as high as our standard of literature; that noble works may grow from noble sentiments; that the painter's hand may interpret upon canvas, not only the harmony and beauty of outside Nature, but the harmony and beauty of the soul; and that the conflict between ideality and reality may be reconciled, not by any undue exaltation of the one above the other, but by the transformation of the ideal into the real.

CHAPTER XX.

WORLD-PICTURES.

UNDER this title we propose to consider twelve of the most popular paintings of celebrated artists, so familiarized by engravings, and so dear to memory or imagination, that the thought of beholding the originals is one of the traveler's pleasantest anticipations. It is not intended to give a list of the most perfectly artistic pictures, nor a representative list of the finest art creations of successive centuries, else the works of Botticelli, Giorgione, Veronese, Velasquez, and Holbein would certainly have been included. But in so difficult a selection it seems wisest to choose those which have stood the test of many a generation, and have touched the hearts and been the genuine delight of the great majority of all classes and conditions of men. We will consequently mention only Raphael's "Transfiguration" and "Sistine Madonna;" Michael Angelo's "Last Judgment;" Fra Angelico's Angels and Madonnas; Leonardo da Vinci's "Mona Lisa;" Leonardo da Vinci's "Last Supper;" Titian's "Assumption of the Virgin;" Correggio's "Santa Notte;" Guido's "Aurora;" Rembrandt's "Night Watch;" Murillo's "Immaculate Conception;" and Rubens's "Descent from the Cross." Each, in its locality, shall be spoken of in turn, adding descriptions from standard authors.

The Transfiguration, called the finest picture in the world, was Raphael's last composition. It is now the chief attraction of the Picture Gallery of the Vatican. All are aware that it represents two separate incidents. The actual scene of the transfiguration, in the upper part of the painting, is entirely from Raphael's own hand, and it is the marvelous expression of the face of Christ which constitutes its peculiar charm. The group below was partly executed by Raphael, but completed by Giulio Romano. Charlotte Eaton, in writing of Roman masterpieces, gives utterance to a natural feeling when she says: "It is somewhat strange to see the whole picture of the Transfiguration, including the three prostrate apostles, shading their dazzled senses from the insufferable brightness, occupying only a small part of the top of the canvas, and the principal field filled with a totally distinct and certainly unequaled picture, that of the demoniac boy whom our Saviour cured on coming down from the mount."

The following description from Kugler explains this arrangement:

"This picture is divided into two parts, the undermost of which, on account of its mass, is the more important and predominant. On one side are nine of the disciples; on the other a crowd of people pressing toward them, bearing along a boy possessed with a devil. His limbs are fearfully convulsed by demoniac power; he is supported by his father, who appears strenuously to implore assistance by words and looks: two kneeling women beside him point to the sufferer, the one with earnest entreaties; the other, in front, with an expression of passionate energy. All are crying aloud, beseeching, and stretching out their arms for aid. Among the

disciples, who are disposed in different groups, astonishment, horror, and sympathy, alternate in various degrees. One, whose youthful countenance expresses the deepest sympathy, turns to the unhappy father, plainly intimating his inability to assist him; another points upward; a third repeats this gesture. The upper part of the picture is formed by an elevation to represent Mount Tabor. There lie prostrate the three disciples who went up with Christ, dazzled by the divine light; above them, surrounded by a miraculous glory, the Saviour floats in air, in serene beatitude, accompanied by Moses and Elias. The twofold action contained in this picture, to which shallow critics have taken exception, is explained historically and satisfactorily merely by the fact that the incident of the possessed boy occurred in the absence of Christ; but it explains itself in a still higher sense, when we consider the deeper, universal meaning of the picture. For this purpose it is not even necessary to consult the books of the New Testament for the explanation of the particular incidents; the lower portion represents the calamities and miseries of human life—the rule of demoniac power, the weakness even of the faithful when unassisted—and points to a superior Power. Above, in the brightness of divine bliss, undisturbed by the suffering of the lower world, we behold the source of consolation and redemption from evil. Even the judicious liberties dictated by the nature of the art, which displease the confined views of many critics, such as the want of elevation in the mountain, the perspective alteration of the horizon and points of sight for the upper group (in which the figures do not appear foreshortened, as seen from beneath, but perfectly developed, as if in a vision), give occasion for new and peculiar beauties."

The two small devotees, kneeling in the background upon the mountain, are portraits of the father and uncle of Cardinal de Medici, for whom the painting was first intended. A mosaic copy of "The Transfiguration" hangs in the transept of St. Peter's Church, Rome.

The Sistine Madonna, painted by Raphael, was placed as an altar-piece in the cloister of San Sisto, in Piacenza, Italy. There it remained till 1753, when it was purchased by King Augustus III. of Saxony, for forty thousand Roman scudi (between forty and fifty thousand dollars of our money), and removed to Dresden, whose gallery it still adorns. "In justice to its own merits, and in kindness to the other pictures in the gallery, the Sistine Madonna has a room entirely to itself." Lübke says of it:

"Who does not know this wondrous figure, which, veiled by magnificent drapery, floats on the clouds like a heavenly apparition, surrounded by a glory of lovely angel-heads? A veil flows down from her head, which seems as if lost in thought, reflecting on the divine mystery which her arms embrace with maternal fervor; for, enthroned in her arms, in calm majesty, is a boy, in whose childlike features is stamped the sublimity of his mission, and whose eyes, with their power and depth, allow us to forebode his vocation as Redeemer of the world. Pope Sixtus is looking up with reverence, forming by his grand, dignified appearance a splendid contrast to St. Barbara, who, opposite to him, bows her graceful head with humble gesture, and casts her eye downward at the majesty before her. Lastly, the groundwork is finished by two enchanting boy-angels, resting on the lower breastwork. It is

as if Raphael had wished to combine in this incomparable creation his deepest thoughts, his most sublime ideas, and his most perfect beauty, that it might be and might remain the highest production of all religious art. His Madonnas, and the Sistine Madonna especially, are not created for any definite epoch, or for any special religious views; they live for all times and for all nations, because they reveal an eternal truth in a form eternally acceptable."

Viardot also remarks: "We should be mistaken if we were to seek in it a simple *Madonna*, a representation of the Mother of our Lord, such as the artist imagined her and offered to the piety and admiration of men. There is more here; it is like a revelation of heaven to earth; it is an *appearance* of the Virgin. This word explains the whole rendering of the picture: the green curtains drawn aside in the upper part, the balustrade at the bottom, on which the two little angels lean, who seem, by their upturned glance, to point to the celestial vision; and St. Sixtus and St. Barbara, kneeling on either side of the Virgin, like Moses and Elias on Mount Tabor at the transfiguration. We must also notice that the two angels at the bottom, whose presence few people understand, give a third plane to the picture, or, as the Italians say, three *orizonti*, first these angels, then St. Sixtus and St. Barbara, and, lastly, the Madonna and Child, who are thus placed at a greater distance.

"When we understand this, we can appreciate all the merits of this composition. What symmetry and variety are to be found in it! What noble attitudes, in what wonderfully graceful positions are the Virgin and Child in her arms, and also the two saints in adoration! And what ineffable

beauty there is in every thing that composes the group, old man, Child, and women! What could be more thoughtful, pious, and holy, than the venerable head of Sixtus I., crowned by the glory of the saints, the thin golden circle of which shines brightly on the pale-blue background composed of innumerable faces of cherubim? What could be more noble, more tender, and more graceful, than the holy martyr Barbara, of Nicomedia, who unites every kind of beauty even that creamy complexion so celebrated by the old fathers of the primitive Church? What could be more astonishing, more superhuman, than that Child with the meditative forehead, with the serious mouth, with the fixed and penetrating eye, that Child who will become the wrathful Christ of Michael Angelo? And is not Mary really a radiant and celestial being? is she not an apparition? What eye could gaze on her without falling? None, I am convinced, even of the most ignorant or incredulous. And what strikes us even more than the look, what moves even the depths of our hearts, is not a skillful combination of light and shadow, a prepared effect of *chiaro-oscuro*, imitating the light of everlasting day; it is the irresistible power of moral beauty which beams in the face of the Virgin mother, whose veil is lightly thrown aside as if by the breeze; it is her deep glance, her noble forehead, her look, at once grave, modest, and sweet; it is that indefinable look of something primitive and wild, which marks the woman brought up far from the world, out of the world, and having never known its pomps or deceitful gayeties."

The Last Judgment, a fresco by Michael Angelo, over the altar of the Sistine Chapel, Rome, filling a space of sixty feet high and thirty broad, is thus pictured by Grimm:

"The 'Last Judgment,' when we first look at it, appears like an endless throng, like a stormy sky, with clouds shifting together, gathering restlessly and unequally from all sides. The composition only slowly arranges itself before us. We learn how to follow and apprehend the multitudinous train. We see the angry frown of Christ as the upper centre of the painting, and around him, as a broad cloudy halo encompasses the shining moon, we see clouds of countless forms; and around these other multitudes, like a second broader ring, which below, however, instead of closing, makes a curve and again turns outward, meeting thus the lower edge of the painting, whence on both sides the train of figures rises into the air.

"For the idea of the composition is this: The whole wall is regarded as the infinite open space of heaven, into which we are looking. Christ forms the centre, with Mary, who is sitting clinging to his knee, and from this centre beaming rays emanate on all sides. An immense circle of saints, each with the insignia of his dignity in his hand, surround him as the chief in heaven. Below this circle, Christ's footstool, as it were, is the angel of judgment, with trumpets directed into the depths below, and from these depths on the left side arise those awakened from the dead, while on the right the condemned are striving upward and are thrust down by struggling angels and devils—right and left as regards the spectator—so that as seen from the picture, the condemned, as they ought, come on the left side. Quite above, however, high above the circle of the elect, are the blessed with the instruments of the death and sufferings of Christ, which they bear, hovering about in triumph. Such are the contents of

the painting, which not only differs from the earlier representations of the last judgment, but also, as regards the artistic work, is such an astonishing production that nothing which has been executed by any painter, before or after, can be compared with it. . . .

"The wall is half as high again as it is broad. Hence the necessity of a higher and lower centre. The judging God rules the upper half; the troop of angels sounding to the judgment, the lower. Both centres are, however, so well united that not a figure could be found which may appear superfluous or unnecessary to the whole train. The unity of the picture, and at the same time the separateness of the different groups, is marvelous. The angels strike the trumpets as if the whole world must quake at the sound, and, as St. Matthew says, as if all the tribes of the earth must mourn. Unceasingly, while they blow, men awake to be judged—skeletons, bodies still veiled with palls, naked figures rising, some still half in the ground, from the holes of which they crawl, others already so far advanced that, kneeling and supporting themselves with their arms, they attempt to stand until they begin to soar; and the higher, the lighter grows the movement, up to the highest of those who, completely freed from the sleep of centuries, fly toward the great circle which in wide circumference joins the first circle, surrounding the form of Christ.

"In the contrast of these rising figures to the ruined ones on the other side of the painting, Michael Angelo has displayed his greatest art. It is as if we saw masses of clouds covering the sky, and gigantic figures suddenly climbing up them; and opposite, on the other side, as if leaden, devilish

powers hung to those pressing upward to the same light, and drew them down into the abyss. We see it not, but an endless profundity seems to open, over which they desperately contend to the utmost. This contest between the condemned and the devil is world-famed. Things are represented here which are not to be described. And equally awfully below, we see Charon emptying his crowded boat. As if he were emptying a sack of mice, he makes the crowds of the guilty spring down into the flames and smoke. He is standing on the edge of the vessel. With his foot upon the fore part, he brings it to the brink, and with uplifted oar he strikes among the throng who are seeking to cling to it, and tremble at the leap into the abyss. Dante describes how Charon drives them to the boat: we have here the continuance of his poem, the arrival.

Fra Angelico's *Tabernacle Picture of the Madonna and Child with Angels*, originally painted for the Guild of Linen-drapers of Florence. This famous picture, known especially by its often-copied angels, has been in the Gallery of the Uffizi at Florence since the year 1777.

Milanesi tells us: "The model for the Tabernacle was ordered of Ghiberti, and was executed in wood, in 1432, by Jacopo, called Papero di Pieri. Fra Angelico painted upon it a Madonna and Child, larger than life, with twelve small angels in the borders of the Tabernacle. On the backs of the shutters were the figures of St. Peter and St. Mark, and on the interiors of the same were St. John Baptist, and St. Mark repeated a second time, as the latter was ever the patron saint of the Linen-drapers' Guild.

"This picture was to be painted, in 1433, according to contract, within and without, in the artist's best workmanship, with brilliant and varied colors, and gold and silver of the finest quality that could be procured. It represents a life-size Madonna, enthroned, holding in her arms the Infant Jesus; with twelve angels in the cornice, of such great beauty that, according to Vasari and other chroniclers of that day, they seem to have been rained down from heaven.

"Any one acquainted with Fra Angelico's paintings would admit that his genius most clearly shows itself in his painting of angels. He endows them with the freshness of youthful prime, but he never represents them as infants, like the school of Perugino, being of opinion that the age of childhood could not express the zeal and intelligence properly belonging to messengers and ministers of the Most High."

J. A. Symonds, in his study of the Renaissance, says: "Fra Angelico has a quality so unique that we return again and again to contemplate his visions. He thought it a sin to study or to imitate the naked form; and his beautiful faces seem copied from angels seen in visions—not from sons of men. While artists around him were absorbed in mastering the laws of geometry and anatomy, he sought to express the inner life of the adoring soul."

Mona Lisa, by Leonardo da Vinci, "probably the most famous portrait in the world," is also called *La Gioconda*. It is in the Louvre, and is the portrait of Lisa di Anton Maria di Noldo Gherardini, married in 1495, as third wife of Francesco Bartolomeo di Zanobi del Giocondo.

Richter says: "The picture represents a life-size figure,

seated in an arm chair, turning to the left, with hands crossed in the lap. Only the upper part of the body is visible ; the costume is simple in the extreme. A far-stretching landscape forms the background. The admiration which this portrait has always created is owing not merely to the beauty of the sitter ; its chief excellencies lie in its conception and expression. The shadows have become much darkened by time, and are now of a heavy tone, though the coloring was originally clear and transparent."

Vasari tells us : " The eyes have the lustrous brightness and moisture seen in life, and around them are those pale red circles also proper to nature. The nose, with its beautiful and delicate nostrils, might be easily believed to be alive. Mona Lisa was exceedingly beautiful; and while Leonardo was painting her portrait he took the precaution of keeping some one constantly near her, to sing and play on instruments, or to jest and otherwise amuse her, to the end that she might continue cheerful, and so that her face might not show the melancholy expression often imparted by painters. In this portrait of Leonardo's, on the contrary, there is so pleasing an expression and a smile so sweet that while looking at it one thinks it rather divine than human."

Of this smile, Rose, in " Renaissance Masters," says : " It is seen in its perfection on the lips of the *Mona Lisa*, that marvelous portrait whose riddle succeeding generations have striven in vain to read. In the Louvre she is still sitting, and every passer-by is constrained to stop, lured by that smile as by a siren's song, vainly demanding why she smiles and with what intent. . . . No man has ever penetrated so deeply into woman's heart; none has ever felt so strongly

the enchantment of the eternal womanly, or transferred it to canvas with such skill."

Walter Pater also observes: "It is beauty wrought out from within upon the flesh by strange thoughts and exquisite passions. Set it for a moment beside the antique Greek goddesses, and how would they be troubled by a beauty into which the soul, with its maladies, has passed!"

The Last Supper, by Leonardo da Vinci, is a fresco, with figures larger than life, painted in oil on the refectory wall of the old convent of Santa Maria della Grazie, Milan. "The original fresco," says Dr. Richter, "in spite of the destruction done to it by time and by men, remains the most perfect composition in the history of painting in all ages." Yet it has so suffered from bad treatment that it is literally falling to pieces. In addition to the ravages of decay, a door was cut through the lower part of it in the seventeenth century; and during subsequent wars the apartment was used as a barrack. Many copies have, however, been taken, of which the best is the painting by Marco d'Oggione; also Raphael Morghen's engraving.

Goethe, in his essay on this picture, remarks: "What agitates this tranquil company at table are the Master's words, 'There is one among you that betrays me!' The words are uttered, and all are thrown into consternation; but he silently inclines his head, while his attitude repeats his expressions. The figures round him group in threes—James, Thomas, and Philip; then Matthew, Thaddeus, and Simon; also Bartholomew, Andrew, and James the Less. On Christ's right are John, Judas, and Peter.

"Peter, as he hears the words of our Lord, suddenly rises from his seat. Judas, terrified, leans across the table. Meanwhile Peter seizes John, who is leaning forward, by the right shoulder, and signifies that he should immediately ask who can be the traitor. Thus Peter, in quick movement, accidentally touches the side of Judas, who, stooping forward in his guilty alarm, upsets the salt-cellar. This picturesque group may be regarded as the leading one in the composition."

J. J. Jarves remarks: "The large, simple 'upper room,' the distant view from the windows over the hills of Judea, and the sparse accessories of the holy banquet, are in strict accord with the Gospel story. Jesus is the central figure. His exclamation, 'One of you shall betray me,' fills the company with horror. Some are stunned by the enormity of the charge; others are vociferous, indulging in violent gestures and powerful emotions: each betrays his appropriate temperament in corresponding speech and action, with a wonderfully varied rendering of individual character. Yet a masterly unity of feeling pervades the whole. The interest of the scene is regularly heightened through all the gradations of vehement passion and deep sorrow until it centres upon the group of the Saviour, meekly obedient to foreordained destiny, and the tender John, overwhelmed by its sudden proximity, his sympathetic, loving anguish and saintly features contrasting with the avaricious, hypocritical countenance of the betrayer. Judas sits next to John. A convulsive start has caused him unconsciously to overturn the ill-omened salt. His mean profile and sinister gaze are turned inquiringly upon his Master, watching for further indications of discovery, while his left hand involuntarily approaches the dish near to the

right hand of Jesus, who is about to betray him by those memorable words, in answer to the earnest inquiry of all the others, 'It is one that dippeth with me in the dish.'

"The lineaments of that unparalleled head of Christ have become as familiar to the world as if he still walked in our midst. Judged by the strictest rules of composition, it is the most successful effort of Christian art. It does not glow with the supernal element of the pietists. But it is the result of profound thought and acute observation; nature and history, prompted by imagination, supplying the models and motives."

The Assumption of the Virgin, by Titian, stands in the Academy of the Fine Arts at Venice, in a room named, in its honor, the "Hall of the Assumption." Morelli and later critics unite in declaring that of all the glorious altar-pieces which Christian art has furnished "the most magnificent is 'The Assumption.'"

Mrs. Heaton tells us: "The magnificent picture of the 'Assumption of the Virgin,' now in the Academy at Venice, was painted by Titian, in 1516, for an altar-piece in the church of Santa Maria de Frari, and exhibits the full grandeur of his developed style. The brothers of Santa Maria, it is said, were at first somewhat scandalized by the bold beauty and life of their altar-piece, used as they had been to the calm conventionalities of religious art; but they decided to keep their picture when they were offered a much larger sum than they had given for it, by one of the ministers of Charles V. The powerful figure of the Virgin is caught up, as it were, into the sky, where an angel, directed by the Father, waits to place the crown upon her head. Charming groups

of youthful boy-angels surround her, while below the amazed apostles, who watch her upward flight, exhibit the most varied emotions and longings."

Lübke also remarks: "Surrounded by a charming group of jubilant angels, the grand figure of the Madonna solemnly rises upward. A wondrous ray of glory bursts from her divine countenance, which beams with the light of heaven, for above her appears God the Father, with extended arms, on a glory of angels; below, full of passionate longing, are the apostles whom she has left behind on earth, and who feel themselves impelled to follow the glorified one. All this is portrayed freely and boldly in grand touches, and in splendid coloring, and only the somewhat confused and too stormy group of the apostles exhibits a trace of violent delineation."

Mrs. Jameson adds: "The noble figure of the Virgin, in a flood of golden light, is borne, or rather impelled, upward with such rapidity that her veil and drapery are disturbed by the motion. Her feet are uncovered, a circumstance inadmissible in ancient art, and her drapery, instead of being white, is of the usual blue and crimson, her appropriate colors in life. Her attitude, with outspread arms—her face, not indeed a young or lovely face, but something far better, sublime and powerful in the expression of rapture—the divinely beautiful and childish, yet devout, unearthly little angels round her—the grand apostles below—and the splendor of color over all—render this picture an enchantment at once to the senses and the imagination."

The Nativity, or Santa Notte, of Correggio, is one of the

gems of the Dresden Gallery. Its distinguishing beauty is the illumination of the entire scene by the light streaming from the celestial Child. Raphael Mengs, the German art-critic, wrote of it in the last century:

"This work, done by Correggio for Alberto Pratonieri, and finished in 1527, is one of those paintings which move the heart of him who views them, whether he be intelligent or ignorant. Its composition is simple, but hides the most singular art by showing, in a very small space, a field sufficiently great, with a distance that appears truly as if one saw a melancholy and miserable place, but ornamented with an horizon where the dawn of the day enlivens all the rest. In the background are some shepherds, which one scarcely distinguishes, and among them and the Madonna is St. Joseph in the act of leading the ass, whose figure enlarges the place, showing the distance there is between that and the Virgin, and of the other parts, even to the shepherds. It appears at first sight that the situation of the Virgin might have been better studied, because her head is inclined toward the Child in a manner that one cannot see all the face; but Correggio inclined that head in order that the light which comes from below should not produce a shade in the parts above, which would have injured the beauty of the countenance. The Child is also placed with particular care, because it is taken obliquely, in a manner that one can scarcely perceive the face, although one sees the hands and the feet; and these, I believe, were made by Correggio purposely to avoid expressing the natural form of children just born, which is not very pleasing. So, too, he has almost hidden the face of the old shepherd in the foreground, placing him before another who

is more youthful and beautiful, and who, with a motion full of joy, appears to speak of this success to the old man. A shepherdess, who has two turtle-doves in a little basket, shows that one never tires to see the young Jesus, and that she did not know how to depart, and covered her face with her hand to hide herself from his splendor. In the upper part of the painting, opposite to the Madonna, is a band of angels, illuminated equal to the Child, where Correggio placed the second light, but not so perfect as that of the Madonna, and made the shade more soft, as if it were reflected or comprised in a kind of mass of light, perhaps to make known that they are spirits."

The more modern Viardot is no less enthusiastic over the nocturnal radiance:

"We see here the manger in which the Holy Infant was laid: it is night, and the scene is only rendered visible by a supernatural light, which spreads from the body of the Child lying on the straw. This light illumines the face of the Virgin mother as she bends over her first-born, and dazzles a shepherdess who has hastened in on hearing of the 'glad tidings.' It extends to Joseph, who is seen leading the ass to the back of the stable; it also lights up the angels hovering in the air, who 'seem rather,' as Vasari says, 'to have descended from heaven than to have been created by the hand of man.'"

The Aurora, one of the most purely-beautiful and best-preserved frescoes in Italy, was executed by Guido Reni, on the ceiling of the casino belonging to the Rospigliosi Palace, Rome. It is very easy of access, and its inspection is facili-

tated by a mirror placed below it, which perfectly reflects the whole picture, so that when we grow tired of straining our gaze toward the ceiling we can behold it equally well in the glass. In Charlotte Eaton's "Rome in the Nineteenth Century," we find it vividly described:

"On the roof of the summer-house of the Palace Rospigliosi is painted the celebrated fresco of Guido's 'Aurora.' Its coloring is clear, harmonious, airy, brilliant, unfaded by time; and the enthusiastic admirer of Guido's genius may be permitted to hope that this, his noblest work, will be immortal as his fame.

"Morghen's fine engraving may give you some idea of the design and composition of this beautiful painting; but it cannot convey the soft harmony of the tints, the living touches, the brilliant forms, the realized dream of the imagination that bursts upon you, with all its magic, in the matchless original. It is embodied poetry. The Hours, that hand-in-hand encircle the car of Phœbus, advance with rapid pace. The paler, milder forms of those gentle sisters who rule over declining day, and the glowing glance of those who bask in the meridian blaze, resplendent in the hues of heaven, are of no mortal grace and beauty; but they are eclipsed by Aurora herself, who sails on the golden clouds before them, shedding showers of roses on the rejoicing earth. Above the heads of the heavenly coursers hovers the morning star, in the form of a youthful cherub, bearing his flaming torch. Nothing is more admirable in this beautiful composition than the motion given to the whole. The smooth and rapid step of the circling Hours as they tread on the fleecy clouds; the fiery steeds; the whirling wheels of the car; the torch of Lucifer, blown

back by the velocity of his advance; and the form of Aurora borne through the ambient air till you almost fear she should float from your sight—all realize the illusion. You seem admitted into the world of fancy, and revel in its brightest creations.

"In the midst of such youth and loveliness, the dusky figure of Phœbus appears to great disadvantage. It is not happily conceived. Yet his air is noble and godlike, and his free, commanding action and conscious ease, as he carelessly guides with one hand the fiery steeds that are harnessed to his flaming car, may perhaps compensate in some degree for his want of beauty; for he certainly is not handsome; and I looked in vain for the youthful majesty of the god of day, and thought on the Apollo Belvedere. Had Guido thought of it too, he never could have made this head, which is, I think, the great and only defect of this exquisite painting; and what makes it of more importance is, that Apollo, not Aurora, is the principal figure, the first that catches the eye, and which, in spite of our dissatisfaction, we are to the last obliged to contemplate. The defects of his Apollo are a new proof of what I have very frequently observed, that Guido succeeded far better in feminine than in masculine beauty."

The Night-Watch, by Rembrandt, in the Amsterdam Museum. "The scene is laid in front of a large public building, whence twenty-three civic guardsmen and others are issuing, forming a triangular group, whose base rests on the background, while its apex is in the extreme foreground, and contains the commanders of the company. The line running to the right is composed of pikemen, sergeant, fusileer, and drum-

mer; on the left are two young girls, a youth, and a few rough arquebusiers; and between these are other martial figures, with the great standard of the peaceful city. The names and ranks of the sixteen most prominent guardsmen are painted on the picture, and the portrait character of their faces is fully apparent. The two foremost officers are handsome men, and richly clad—the first in a black velvet costume with red scarf, and the other in a suit of yellow satin. The soldiers are pouring out pell-mell at the sound of the drum-taps, and the grouping is full of lively gesture. Nothing could be more picturesque than the mixture of costumes and weapons, and the liberty of action among the members of this primitive guard. They are of the homely heroes of the people who saved Holland from the terrible Spanish infantry by their valor. The coloring of the painting is amazingly blended with rich golden tones and vapory chiaroscuro.

In allusion to this coloring, Charles Blanc remarks concerning the figure of the young girl carrying the cock: "The radiance cast on her gives her an appearance of being covered with satin, and garnished with the treasures of the East. But she has no other jewels than her eyes, no other ingots of gold than her ringlets, no other treasure than the splendor of the light around her."

"The present title of the picture, *The Night-Watch*, was given by Sir Joshua Reynolds; while within a century the French called it *La Ronde de Nuit*. The better name is "The Company of Frans Banning Cock"—a fact which becomes evident when it is seen that there is no 'watch' in the picture, and that the scene is not night. The painting remained in the armory of the company for about threescore

years, and then for a century in the City Hall, whence it was transferred to its present permanent resting-place in the Museum of Amsterdam."

Buxton tells us: "In the Amsterdam Museum is the greatest work of Rembrandt, *The Night-Watch.* We scarcely understand why this name has been given to a picture representing a daylight scene. A more correct name is the *Sortie of the Company of Frans Banning Cock.* They are a band of the civic guard starting to patrol the streets of Amsterdam, and possibly to shoot at a mark, the prize being a cock which a gayly-dressed girl holds in her hand. The popular name for this picture probably rose from its luminous and transparent tints, the great effects of light and shade, which seem produced by an artificial light rather than by the sun. It is neither the light of the sun nor of the moon, nor does it come from torches; it is rather the light from the genius of Rembrandt. The faces of the guard represent the popular heroes who delivered their country. This picture will preserve the remembrance of Dutch liberty perhaps even beyond the existence of Holland."

Émile Michel, member of the Institute of France, closes his review of Rembrandt's matchless works as follows:

"*The Night-Watch,* whose incident is unquestionably a call to arms of the civic guard, holds a place apart in the history of corporation pictures, alike by virtue of originality of treatment and beauty of execution. The master's predecessors had been content with a convention absolutely insignificant from a picturesque standpoint; the natural method of arrangement seems never to have suggested itself to them. It was reserved for Rembrandt, in a first essay

in such *genre*, to realize the true conditions of this class of pictures. As ten years before, in the *Anatomy Lesson*, and twenty years later, in the *Syndics of the Cloth Hall*, he now distanced all his rivals on their own ground. Like them, he had been content to express his meaning plainly, without the help of allegory; but he brushed aside all the conventions in which they had been entangled. Basing his work on the direct study of Nature, he brought the features he considered essentially characteristic into strong relief. His *Anatomy Lesson* was the glorification of Science itself: in a group of five cloth merchants seated round a table, discussing the affairs of their guild, he summed up, as it were, in a few immortal types, the sincerity of Dutch portraiture; in this *Sortie of a Company of Musketeers* he embodied that civic heroism which had compassed Dutch independence. These three works themselves invite us to overstep the limits of actuality on which they are based; they speak of the ideal; they are not only landmarks in a great career, but evidences of that superiority over his predecessors which we claim for the master."

The Immaculate Conception of the Virgin is one of the finest of the many pictures on this subject painted by Murillo. It adorns the Salon Carré of the Louvre, and represents the Virgin Mary, pure, young, and lovely, standing in the clouds and worshiped by little angels, who float in heavenly innocence around. Mrs. Jameson says:

"It is evident that the idea is taken from the woman in the Apocalypse, 'clothed with the sun, having the moon under her feet, and on her head a crown of twelve stars.' The

Virgin is portrayed in the first spring and bloom of youth; with grave, sweet eyes; her hair golden brown; her features with all the beauty painting can express; her hands folded on her bosom, or joined in prayer. The sun is expressed by a flood of light around her. Her robe is of spotless white; her mantle or scarf blue. Round her hover cherubim; and all is ethereal delicacy, benignity, refinement, repose—the very apotheosis of womanhood."

An early Spanish authority observes:

"Our Lady is painted in the flower of her age, with sweet eyes, a nose and mouth of the most perfect form, and rosy cheeks. The mantling sun is in bright golden light behind the figure; the pedestal moon is a crescent with upward-pointing horns. Her celestial attendants are among the loveliest cherubs that ever bloomed on canvas. Hovering in the sunny air, reposing on clouds, or sporting among their silvery folds, these ministering shapes give life and movement to the picture, and relieve the Virgin's statue-like repose."

The Descent from the Cross, painted by Rubens, in the Antwerp Cathedral, is the *chef-d'œuvre* of Flemish art. Rubens's style can nowhere be seen to such advantage as in this wonderful composition. Charles Blanc thus vividly describes it:

"The principal subject is composed of nine figures; two workmen, placed at the top of two ladders, are lowering the body of our Saviour by means of a winding-sheet, which one of them is holding in his teeth, and the other with his left hand. Firmly supported by the arms of the cross, they are leaning over, so that with their other hands they may steady the body, which John, with his foot on the ladder, and his

back bent in, clasps as tightly as possible. One of the feet of Christ rests on the fine shoulder of the Magdalene, and brushes her golden hair. Joseph of Arimathea and Nicodemus, placed opposite each other on the middle of the ladders, form, with the two workmen in the upper part of the picture, a square of robust but vulgar figures. The Virgin is standing at the foot of the cross, and is stretching her arms toward her Son, while Salome, crouched down, is raising her dress. On the ground is seen a scroll, a copper vase, the crown of thorns, and the nails used for the crucifixion.

"The populace, always delighted with the sight of an execution, have just departed from Golgotha at the close of day The sky, which is dull and dark—solemn grief of Nature for the sacrifice on Mount Calvary—is traversed by a light which falls on the shoulder of one of the workmen, whose bold attitude reminds you of the 'Descent' of Volterra."

The remarkable coloring of the picture is commented on by Sir Joshua Reynolds:

"The greatest peculiarity of this composition is the contrivance of the white sheet on which the body of Jesus lies. This circumstance was probably what induced Rubens to adopt the treatment. He well knew what effect white linen, opposed to flesh, must have with his powers of coloring; a circumstance which was not likely to enter into the mind of an Italian painter, who would have been afraid of the linen's hurting the coloring of the flesh, and have kept it down of a low tint. And the truth is, that none but great colorists can venture to paint pure white linen near flesh; but such know the advantage of it. His Christ I consider as one of the finest figures that ever were invented; it is most correctly

drawn, and I apprehend in an attitude of the utmost difficulty to execute. The hanging of the head on his shoulder, and the falling of the body on one side, give such an appearance of the heaviness of death that nothing can exceed it.

"Of the three Maries, two of them have more beauty than he generally bestowed on female figures, but no great elegance of character. The St. Joseph of Arimathea is the same countenance which he so often introduced into his works; a smooth, fat face—a very unhistorical character.

"The principal light is formed by the body of Christ and the white sheet; there is no second light which bears any proportion to the principal. In this respect it has more the manner of Rembrandt's disposition of light than any other of Rubens's works; however, there are many little detached lights, distributed at some distance from the general mass, such as the head and shoulders of the Magdalene, the heads of the two other Maries, the head of St. Joseph, and the back and arm of the figure leaning over the cross; the whole surrounded with a dark sky, except a little light in the horizon and above the cross.

"The historical anecdote relating to this picture says that it was given in exchange for a piece of ground on which Rubens built his house; and that the agreement was only for a picture of the patron saint Christopher with the infant Christ on his shoulders. Rubens, who wished to create surprise by his generosity, sent five pictures instead of one; a piece of gallantry on the part of the painter which was undoubtedly well received by the Arquebusers, since it was so much to their advantage, however expensive to the maker of it."

APPENDIX.

THE GALLERIES OF FLORENCE.

FLORENCE is preëminently the city of painting. Go to Rome for sculpture, to Milan for music, and to Florence for pictures. No gallery on the Continent surpasses the famous Uffizi; few boast of richer treasures than the elegant apartments of the Pitti, and none can be more curious than the quaint and venerable collection of the Academia delle Belle Arti.

This Academy of the Fine Arts—though less interesting to the general public than the larger galleries—is invaluable as a record of the first efforts of Florentine painters. Its rooms are spacious and pleasant, but very still and lonely, and you feel yourself centuries back in the dim past as you walk up and down amid the creations of Cimabue and Giotto. At the entrance of Room II. are two "Madonnas" by these masters, whose almond-shaped eyes, impassive faces, and heavy draperies were once thought the ideal of majestic beauty. We cannot understand their popularity till we contemplate an earlier Byzantine "Magdalene," standing, like a hideous wooden doll, with vermilion-daubed cheeks, a gown of reddish-brown, and explanatory scroll. A series of small pictures by Giotto, on the legend of St. Francis, and another series, by the same artist, on the life of Christ, hang on their left. Recent critics suppose them to have been executed by his pupils rather than by himself, but they excite our attention from the fact that they represent in miniature, and often with great force of expression, scenes which were afterward given in larger proportions by later artists. Thus Giotto's small "Transfiguration" is very like Raphael's, while he vividly depicts the most ancient types of "The Resurrection" and "The Last Supper." "The Presentation in the Temple" is one of the finest of the set.

The Botticelli Rooms contain Botticelli's famous "Spring" and admirable "Coronation of the Virgin;" also Lorenzo di Credi's "Nativity" and "Adoration." A "Baptism of Christ" is shown, by Verrocchio, the teacher of Leonardo da Vinci. One of the kneeling angels is said to have been painted by the youthful genius, to the disgust of his master, who, finding himself excelled by a boy, abandoned his easel, and returned to sculpture. It might soothe the artist's feelings to know that at our distance of time no traveler can tell which is his angel and which is Leonardo's, till the guide-books are called in to settle the question.

In Room III., adjacent, are a few of Perugino's earliest and most pleasing works. Their landscape backgrounds are very primitive, as is seen in the "Mount of Olives," but the faces of the lamenting women in his "Crucifixion" and "Pietà" are intensely sad and sweet. His "Assumption of the Virgin," brought from the convent of Vallombrosa, is noted as one of his best efforts. Near these we must not fail to notice Filippo Lippi's "Coronation of Mary" and Ghirlandajo's "Madonna with Angels." A singular composition by Mariotto Albertinelli is entitled a "Trinity." Over the suspended Christ hovers a dove, while, behind and above the cross, God the Father, in a red robe, holds an open book, inscribed with the Alpha and Omega. In Room II. a restored "Annunciation," by the same painter, shows us the Virgin in pale-purple garment, and dark bluish-green mantle, the angel kneeling beside her with a bunch of lilies, God the Father and the Holy Ghost above, streaming down rays of light upon her head.

Fra Bartolomeo, the friend of Albertinelli, is represented by Madonnas and saints, always beautiful and dignified; but his masterpieces must be sought in the Pitti Palace. We shall, however, be interested in, yet disappointed by, his head of Savonarola. Carlo Dolci has idealized the head of Fra Angelico in an adjoining room. The Academy is the unfortunate possessor of another Carlo Dolci, catalogued as "God the Father." This fully deserves the severe condemnation passed upon it by Hawthorne in his "Italian Note-book." It is in the painter's worst manner, applied to the most inappropriate subject. Masaccio has left us a Madonna; Pesellino and Fra Lippi fine predellas. Raffaellino del Garbo has a fantastic "Resurrection," where a sculptured sarcophagus stands in the midst of a green meadow. The Saviour, soaring out of it with his red-cross banner, has burst off the lid, which crushes one of the sleeping guards in its

fall, and alarms the others, who fly in dismay from the spot. Many of these pictures were completed before the practice of oil-painting became general, and are often executed on wood instead of canvas, but have wonderfully preserved their colors, which are occasionally heightened by the addition of gold-leaf, as in Gentile da Fabriano's large and splendid "Adoration of the Magi," also remarkable for its rich, antique frame.

Fra Angelico is chiefly to be studied in the cloisters and cells of the monastery of San Marco, but several examples of his pure, ideal style are here collected. The most interesting are a "Descent from the Cross," a "Christ in Hades," and a "Last Judgment," described in the chapter upon "Early Italian Painting." The beauty of the angel groups on the right-hand side of the "The Last Judgment" displays all the most attractive qualities of the artist monk. Some of his small panel-pictures are likewise very pleasing, especially a little "Coronation of the Virgin," containing only the two figures of Christ and the Madonna, both in pale-purple drapery. The groundwork is gold, shading off to dark blue, and studded with seraph heads in a crimson circle.

The Academy also includes several rooms of casts, bass-reliefs, designs, and drawings, together with an exhibition of pictures by modern Italian artists; and the Statue of David, by Michael Angelo.

The Gallery of the Uffizi, for which we must primarily thank the Medici family, commemorates its origin by the busts of the Medici that adorn its vestibule. This vestibule is reached by a long ascent of stairs, which are the usual purgatory preceding Italy's pictorial paradises. From the first vestibule opens a small chamber containing the stone originals of the famous Florentine "Boar" and "Wolf-dogs," so extensively copied in bronze. Through this chamber we are admitted into the east corridor of the gallery.

The gallery surrounds three sides of a rectangular court, and is composed of two long and stately parallel corridors, united by a shorter transverse corridor, from whose window we obtain an enchanting view of the Arno and blue encircling mountains. Many rooms are added along the outer sides of the gallery, filled either with paintings, statues, terra-cottas, drawings, vases, coins, gems, or bronzes; for the Uffizi is a *musée*, as well as a collection of pictures, and all cultivated tastes may here find gratification.

Down the well-lighted marble corridor which we first enter the

vista is grand and imposing. As far as the eye can reach we behold a file of statues, placed at intervals below the pictures, and gradually fading into perspective. Here and there copyists are seated at their easels, and groups of visitors are passing to and fro. The paintings are chronologically arranged, beginning at the nearer end with a few of the earliest efforts of the Tuscan school, among which the most noteworthy are Cimabue's "St. Cecilia;" a "Christ on the Mount of Olives," ascribed to Giotto; an "Annunciation," by Simone and Lippo Memmi, where the Virgin, on a Gothic throne, seems dreadfully frightened by the angel Gabriel, who holds an olive-branch instead of a lily; and a "Tabernacle," or altar-piece, by Fra Angelico, representing a Madonna and Child surrounded by the celebrated angels with which we are so familiar. This fascinating picture seems quite peripatetic on its easel, for the convenience of copyists who cannot work fast enough to supply the demand for these angels; but it is now removed to the somewhat distant Sala di Lorenzo Monaco, where we can also see a very charming "Adoration of the Child," by Lorenzo di Credi; an interesting "Predella," by Fra Angelico; a "Coronation of the Virgin," by Lorenzo Monaco himself; and a "Madonna," by Botticelli, depicting the Virgin seated in state, and attended by angels holding an ink-horn and an open book in which Mary is writing the "Magnificat." An "Adoration of Magi" and other Botticellis are in rooms of the Tuscan School. A "Birth of Venus," also by Botticelli, is one of the first classical paintings of the Renaissance; while a "Betrothal of St. Catharine," by Benozzo Gozzoli, and an "Assemblage of Saints," by Gentile da Fabriano, are good examples of the comparatively rare works of these early painters.

Somewhat beyond the centre of the corridor a door opens into the Tribune, where many of the most splendid works of art in the world are gathered. This is the home of the "Venus de Medici," and of four other antique statues—"The Satyr," "The Wrestlers," "The Grinder," and "The Young Apollo;" but it is pictures, and not statuary, of which we are now to speak. The apartment is octagonal, and lighted from above. It is only about twenty-five feet in diameter, but its contents are of priceless value. To the left, as we enter, hangs Raphael's "Madonna del Cardinello," framed under glass. His portrait of Pope Julius is beside it, as is likewise a dark-eyed portrait called "The Fornarina." But we do not now receive this Fornarina as Raphael's work, for several authorities agree in assign-

ing it to Sebastian del Piombo. Similar doubts have been expressed as to the "Madonna at the Well," now ascribed to Franciabigio. Another female portrait and a youthful "St. John" also bear, but with no certain evidence, the name of the illustrious master.

Andrea del Sarto's "Madonna with SS. John and Francis" (removed to the second Tuscan Saloon) is an admirable example of his style. The Virgin, who is elevated on a pedestal ornamented with harpies and supported by boy-angels, wears, as usual, the features of his worthless wife; but the face is lovely, the coloring pure and tender, and the attitudes of all the figures very graceful. Guercino's "Samian Sibyl," in red robe and brown mantle, sits leaning her head upon her hand, less inspired but more profoundly pensive than her Cumæan sister at Rome. Luini has an exquisitely-finished "Daughter of Herodias," with the head of St. John Baptist, long ascribed to Leonardo. Two "Prophets," by Fra Bartolomeo, give no adequate idea of his powers. A "Holy Family," by Michael Angelo—the only easel-piece of the great Florentine whose authenticity has not been questioned—depicts the Child in the arms of Joseph, with the Virgin seated on the ground below them. It is rigid in outline, and not attractive in expression or arrangement. Correggio's kneeling "Madonna," under glass, gracefully and ecstatically adoring the Infant, who reposes on her veil before her, is very generally admired. Titian's two figures of "Venus" seem sadly inappropriate companions for Madonnas and holy families. One of them lies on a red mantle, caressing Cupid; the other, and finer form, reclines upon a white sheet, under the shadow of pale-green curtains. The portrait of Cardinal Beccadelli affords more agreeable proof of Titian's genius. Mantegna's Triptych should be carefully regarded.

Only a few German masters have found admission to this art-sanctum. An "Adoration of the Kings," by Albrecht Dürer, will be seen near the right-hand door. The fair-faced Virgin, with flowing flaxen hair, is very gentle and German in aspect. The Magi, one of whom is a negro, are grouped before her. Rubens has a painting of no great merit entitled "Venus and Minerva contending for a Youth." Why Cranach's nude and awkward "Adam" and "Eve" should be members of this select circle is a question difficult to answer. None, however, will dispute the right of entrance to Vandyck's splendid portrait of the noble cavalier "Jean de Montfort." Portraits by Francia and Baroccio are also of interest.

Passing from the Tribune we reach the saloons of the Tuscan and Lombard schools, where we notice an unfinished "Adoration of the Magi," by Leonardo da Vinci, wholly brown in tint; also a weird and wonderful "Medusa Head," formerly attributed to Leonardo, but in reality a forgery. Luca Signorelli's "Holy Family" and Ghirlandajo's "Adoration of the Magi" well illustrate their respective styles. Fra Bartolommeo has a "Nativity" and "Presentation," and a very effective "Enthroned Madonna" with patron saints of Florence. Sodoma's "St. Sebastian" is a *chef-d'œuvre*. Botticelli's "Calumny" is one of his best classic pieces. Contrast his "Madonna with Angels" and Filippo Lippi's charming "Madonna with Angels" with Mantegna's "Madonna of the Rocks." Ridolfo Ghirlandajo's large compositions on the "Miracle and Death of St. Zenobius" are curiously full of incidents. Albertinelli's "Salutation," or "Meeting of Mary and Elizabeth," is particularly worthy of attention. The two women, in richly-colored draperies, embrace each other under a massive sculptured arch, with a background of blue Italian sky. A sumptuous "Coronation of the Virgin," by Fra Angelico, painted on a gold ground, with fluttering bands of angels blowing long, slender trumpets, is usually removed from its place upon the wall, and stands on an easel for copying.

A saloon of the Dutch school has a few good examples of the art of Holland. A cloudy "Landscape," by Ruysdael; a "Pancake-Woman" and "Schoolmaster," by Gerard Dow; a "Family Feast," by Jan Steen; "Lady Drinking," by Terburg; Schalken's "Seamstress Sewing;" "Lute-Player," by Metsu; and a "Portrait Piece" and "Quack," by Mieris, are its chief attractions. The Flemings and Germans have a "Madonna," by Memling; another "Madonna," by Vandyck; a "Venus," by Rubens; a "Portrait of his Father," by Dürer; some "Teniers;" Cranach's "Luther and Melanchthon;" two or three portraits by Holbein; several sacred pictures of the old Nuremberg school; and a most extraordinary German rendering of the "Resurrection of Lazarus," where the lid has been raised from a large stone sarcophagus, while Lazarus, who lay inside, is assisted into a sitting posture. He has the face of a grinning death's-head, and stretches out his hands toward his astonished sisters. One of the figures standing near the sarcophagus turns away and holds his nose.

The cabinet of the French school contains battle-pieces, a portrait by Rigaud, and two of Poussin's paintings; a portrait and auto-

graph of Alfieri; a portrait of Rousseau; an equestrian figure of Francis I., ascribed to Clouet; and a few small works by Mignard, Jouvenet, Horace Vernet, and others. A fine "Marine View," by Claude Lorraine, now hanging among the Flemish and German pictures, belongs properly to this chamber.

Very interesting saloons also open from the west side of the corridor, the most beautiful of which is the "Hall of Niobe." This spacious and splendid room contains the famous statues of the children of Niobe. The paintings are of secondary importance, consisting principally of large historical pieces by Rubens and Sustermans; a "Hunt," by Snyders; and occasional portraits by Flemish masters. The neighboring "Saloon of Baroccio" shows us some of the best specimens of that artist, especially the "Madonna del Popolo" and "Christ appearing to Mary Magdalene." We see, too, Carlo Dolci's "Penitent Magdalene" and "Madonna of the Thumb." His "Angel of the Annunciation" is often removed to an easel in the Hall of Niobe for the convenience of copyists. A "Sibyl," by Guido Reni, holding a scroll inscribed "*Nascetur de Virgine*," has the upturned eyes and closely-draped head so suggestive of Guido's ideal of sentiment: much the same ideal as is expressed in Sassoferrato's "Mater Dolorosa." Rubens gives us portraits of his first and of his second wife, as well as a "Bacchanalian Scene." The portrait of "Philip IV. of Spain" is attributed to Velasquez. Angelo Bronzino has two portraits, and Sustermans a portrait of Galileo. Two fine "Adorations of the Child Jesus," by Gerard Honthorst, are excellent examples of that peculiar breadth of light and shadow which gained for him his Italian title "Gherardo della Notte," Gerard of the Night.

The most celebrated remaining paintings are collected in the Venetian saloons, which shine with ruby and amber coloring. Here Titian is displayed in a "Battle Sketch;" a half-draped "Flora," holding flowers, whose features remind us of Violante, the fair creation of Palma Vecchio; a beautiful "Madonna and Child;" and some magnificent portraits. Gian Bellini has left us the lovely "Madonna of the Lake;" Bassano an interesting "Family Concert;" and Palma Vecchio a "Geometrician." Giorgione is illustrated by a "Knight of Malta," "Child Moses," and "Solomon." Portraits by Tintoretto, Moroni, and Paris Bordone are characterized by their usual vigor and richness. L. Lotto has a "Holy Family," and Vero-

nese an "Esther and Ahasuerus." The "Knight of Malta," or "Venetian Warrior Gattamelata," is probably not by Giorgione.

Among the most attractive apartments of the gallery may be classed the two "Saloons of the Painters," filled with portraits of artists, often executed by themselves. This is not the case with that of Leonardo da Vinci. Raphael's familiar and pensive countenance has its place of honor, with his master, Perugino, above him, and his pupil, Giulio Romano, below. Michael Angelo and Gian Bellini look down from the wall. Titian, Tintoretto, and Paul Veronese, are speaking and vivid likenesses; while later Italian art is represented by Andrea del Sarto, the Carracci, Guido, Domenichino, Guercino, Carlo Dolce, and many others. Albrecht Dürer, aged but twenty-seven, stands with flowing hair, and tranquil, elevated expression. Rembrandt, Rubens, Vandyck, and Jordaens, are close together. Gerard Dow is a gentlemanly Dutchman, and resembles his own pictures. Scarcely any Spaniards, except Ribera aud Velasquez, are included in the collection. The interest is enhanced by some quite modern portraits, such as "Raphael Mengs," "Overbeck," and "Sir Joshua Reynolds;" and especially by the very charming and fascinating figures of "Angelica Kaufmann" and "Madame Lebrun," both beauties as well as artists.

Stepping through a side-door and descending a staircase, we pass in little more than ten minutes to the corridor which connects the Uffizi Gallery with the Pitti Palace, and which is in fact a long private bridge, crossing the Arno, formerly used for the convenience of the Medici family. It is still convenient for travelers, and was once lined with valuable drawings from the old masters, numbering in all about twenty-eight thousand. These are now exhibited in other apartments, and changed from time to time by the custodians. It is very interesting to find the original studies of Raphael's Madonnas, Fra Bartolommeo's Evangelists, Domenichino's Martyrdoms, Andrea del Sarto's Holy Families, and many other renowned works. Sketches and engravings by Claude Lorraine, Albrecht Dürer, and German landscapists abound. Heavy pieces of tapestry from the old looms of the Medici were until lately hung along this corridor. These have generally been removed to the Gallery of Tapestries in the Palazzo della Crocetta. The portraits of Florentine and English beauties, and the views of Italian towns which we reach toward the end of the bridge, indicate that we are near the doors of the Pitti Palace.

The *Pitti Gallery* which we thus enter is not strictly intended as an art-museum, but is the accumulated private collection of the Grand-dukes of Tuscany—eminently creditable to their royal tastes. The palace itself was begun in the middle of the fifteenth century, by a Florentine merchant, Luca Pitti, but was afterward sold to the wife of the Grand-duke Cosmo de Medici, under whom it was completed. It is one of the most imposing monumental structures of Europe, built of immense blocks of stone, some of which are as long as five men.

Its picture-gallery has lately been in process of rearrangement. But this is simply a redistribution of the same five hundred paintings through the same fourteen superb saloons. These saloons are adorned with tables and vases, and elegantly decorated with rich ceiling frescoes by Pietro da Cortona and late Italian masters. Their classical subjects are all intended to bear upon the history of the Medici, of whom Taine enthusiastically remarks, "Poisoning and assassination were hereditary in this family, but their tables of malachite and mosaic are so beautiful!"

The *Saloon of the Iliad*, so called from the mythological frescoes, contains some portraits by Titian; a celebrated "Assumption," by Andrea del Sarto, where the Virgin, arrayed in white, sits amid angels on the clouds, her empty tomb and adoring apostles below her; a "Madonna with St. Catharine," by Fra Bartolommeo; an unknown female head, sometimes described as "La Gravida," by Raphael; Giorgione's strongly-painted "Concert of Three Musicians;" Perugino's "Adoration of the Child," probably repeated from the triptych now in the London Gallery; Parmagiano's graceful but affected "Madonna," known as the "Madonna of the Long Neck;" and Carlo Dolce's "Martha," "St. John," and "Moses." This room is, however, inferior in interest to the

Saloon of Saturn, where we find Raphael's early "Madonna del Baldacchino" (doubtful), which resembles the Virgins of Fra Bartolommeo; his small but perfectly-finished "Vision of Ezekiel;" and the portraits of "Cardinal Bibbiena" and the learned "Tommaso Inghirami," both probably copies. Here also are his celebrated "Madonna Seggiola," removed from the Saloon of Mars (see page 537); and his exceedingly beautiful "Madonna del Gran Duca," also removed (see page 538). Fra Bartolommeo's "Risen Christ" is a majestic example of his mature powers. Andrea del Sarto has an "Annunciation" in the open air, before a mediæval palace,

and a renowned picture called a "Dispute or Discussion on the Trinity," in which "St. Augustine stands in an attitude of great dignity, expounding the doctrine of the Trinity: St. Francis is meditating, and St. Peter the Dominican consults an open volume. St. Lawrence, St. Sebastian, and St. Mary Magdalene, are listening around." Sebastian del Piombo's powerful "Martyrdom of St. Agatha" portrays the suffering saint as fat, and not too fair; Carlo Dolce's little "Dream of St. John" displays to us the child Baptist asleep upon a cross, while the aged Elizabeth and Zacharias watch beside him. Guido has a royal "Cleopatra," with an asp at her bosom; Perugino has a solemn "Entombment" (or Pietà); Bonifazio a "Finding of Moses," once attributed to Giorgione. Another doubtful picture is a "Nymph and Satyr," also ascribed to Giorgione. Giulio Romano is represented by a gay and graceful "Dance of Apollo and the Muses;" Van Dyck by picture of Charles I. and Henrietta Maria.

In the *Saloon of Jupiter* Fra Bartolommeo's colossal "St. Mark" is the largest picture; but a "Bella," by Titian, superbly dressed in dark blue, and presumably a portrait of the Duchess Eleanor of Urbino, is the most important. Lorenzo Lotto, a Venetian artist, is distinguished by an excellent and typical portrait group known as the "Three Periods of Life," no longer considered a Lotto—possibly by Titian or Giorgione himself. Another disputed painting is the celebrated "Parcæ," or "Three Fates," ascribed by later critics to followers or pupils of Michael Angelo. Three haggard and sorceress-like female figures pass the thread of life through their skinny fingers: the first unwinds, the second holds, and the third cuts it. A small work by Paul Veronese is more interesting from its subject than from its technical treatment. It delineates the Saviour's last parting from his mother on the night before the crucifixion; the scene a Venetian balcony, the light a declining sunset. On the next wall hangs Andrea del Sarto's "Madonna with Four Saints," his last Florentine easel-piece; and a short distance from it we perceive his own and his wife's portrait; also Rubens's "Holy Family." Salvator Rosa has left us a "Battle Landscape," and a "Conspiracy of Catiline." Andrea del Sarto's style is further illustrated by a fine "Annunciation." Garofalo renders a "Sibyl prophesying to Augustus the Mystery of the Incarnation." Domenichino depicts a "Mary Magdalene;" while interesting portraits by Tintoretto, Moroni, and Paris Bordone must not be overlooked.

The *Saloon of Mars* is the honored abode of Raphael's "Seggiola Madonna," or "Madonna of the Chair," of which every one has seen a copy. The original round picture, carefully treasured under glass, has Raphael's dreamy eyes and sweetest maternal expression. Tradition says it was first sketched on the top of a cask. Opposite hangs the "Madonna dell' Impannata," so called from the linen cloth which closes the window of its background. Two magnificent portraits, that of "A Young Man," by Titian, and of "Cardinal Bentiviglio," by Vandyck, are among the gems of this apartment. Andrea del Sarto's "Holy Family," very near the "Seggiola," rivals his masterpiece in the Uffizi Tribune. Guido's "Rebecca at the Well" is attractive and pastoral. Guercino's "St. Sebastian" is the most youthfully beautiful saint ever pierced with arrows, and well contrasts with his noble and venerable "Head of Moses." Here, too, is the celebrated Raphael's portrait of "Julius II.;" Luini's "Magdalene," with the vase, is delicately finished in the style of Leonardo, and richly dressed. Rubens's "Mars going forth to War, with Flames and Destruction before Him," is entirely inferior in interest to his excellent group known as the "Four Philosophers," but more correctly catalogued as the portraits of himself, his brother, and the scholars Lipsius and Grotius. Nor must we forget to notice Allori's *chef-d'œuvre*, an imperious and brilliant "Judith with the Head of Holofernes," in which tradition tells us he has drawn the likeness of his capricious mistress named Mazzafirra. The female in the rear, with the bag, is the maiden's mother, while his own face furnished the model for the severed head so disdainfully carried.

In the *Saloon of Apollo* we perceive another admirable picture by Allori, entitled the "Hospitality of St. Julian," which, however, we scarcely appreciate, on account of its proximity to more valuable works. Three of Raphael's portraits are sufficient to distract our attention. These immortalize his friends Angiolo and Maddalena Doni, and his patron Pope Leo X., attended by Cardinals de Medici and de Rossi. A copy of Raphael's "Madonna of the Lizard," by Giulio Romano, is also interesting. Turning from it to Titian's "Magdalene," we see a face of supreme beauty, yet bold and conscious in spite of tearful eyes and luxuriantly falling hair. It is to be feared Titian drew but little moral distinction between his Magdalenes and his Venuses. A "Madonna," by Murillo, is only a serious but lovely Spanish mother with her child. A "Pietà," over the door, by

Fra Bartolommeo, is touchingly solemn and tender. It is hung opposite an excellent "Descent from the Cross," by Andrea del Sarto, but is superior in beauty. Perugino's "Magdalen" hangs near. Palma Vecchio's "Supper at Emmaus" will be found in this saloon, and also such fine portraits as Titian's "Head of Aretino," and Paul Veronese's (not authentic) "Venetian Lady," a well-preserved, ample, and good-natured figure. "She is forty-eight years old, double-chinned, has the air of a court-dowager and the coiffure of a poodle-dog, and wears a black velvet robe, cut low and square in the neck."

The adjacent *Saloon of Venus* has little of any special value except a "St. Catharine," ascribed to Titian; ("La Bella" removed into Saloon of Jupiter); the portrait known as "La Monica," once supposed to be by Leonardo da Vinci; a portrait of an "Old Man," by Rembrandt; "Adam" and "Eve," works by Albrecht Dürer; landscapes by Rubens; and sea-pieces by Salvator Rosa.

In the remaining saloons of the gallery, which are smaller and less important, but most tastefully arranged, we need but briefly notice a very few celebrated paintings. Raphael's "Madonna del Gran Duca," in the Saloon of Education of Jupiter, is particularly charming. She is standing, with the Child in her arms, in a red robe, over which falls a long green veil. "A small diaphanous white veil covers the fine blond hair up to the edge of the brow. Her eyes are lowered; the complexion of extreme purity, and a delicate tint like that of a wild rose, tinges the cheek. Here we may admire Velasquez's "Philip IV. of Spain," and Raphael's "Donna Velata," of probable authenticity. In the Saloon of Prometheus are an excellent "Madonna and Child," by Fra Filippo Lippi, a very representative early Florentine work; a "Holy Family" and "Death of Lucretia," by Filippino Lippi; and portrait by Lorenzo Costa, pupil of Francia. Botticelli's lately discovered picture of Pallas is of peculiar interest Pinturicchio's "Adoration of Magi" fascinates us, as does also Ghirlandajo's similar painting in the same apartment. A genuine portrait of Oliver Cromwell, by Peter Lely, in the Saloon of Justice, seems curiously out of place in a Florentine palace. Vandyck's "Repose during the Flight into Egypt" is distinguished for its graceful and sportive angels; while a survey of some of Salvator Rosa's landscapes, especially "The Forest of Philosophers," where Diogenes throws away his drinking-cup as a superfluity, may fitly close our inspection of the beauties and wonders of this collection of the Pitti.

GALLERIES OF ROME.

STRANGE to say, Rome, the Mistress of Art, is quite destitute of any extensive picture-gallery. Its famous paintings, with but few shining exceptions, fresco the walls and adorn the altars of its stately palaces and churches, or are the private property of its nobles and princes. Even the vast old palace of the Vatican, so immense in size that it is said to embrace several thousand rooms and over two hundred staircases, though rich in antique statuary, fitly shrined in splendid museums, devotes but four comparatively bare and cheerless apartments to its collection of scarcely more than forty pictures. The Stanze of Raphael, with their immortal frescoes, form, however, magnificent entrance-chambers to these apartments whose contents are so transcendent in quality though so meagre in quantity.

Priceless altar-pieces of the old masters, removed from the church of St. Peter, where their places are supplied by mosaic copies, became the nucleus of this present Vatican picture-gallery, whose foundation dates only from the year 1822. After the restoration of the treasures captured by the French, other altar-pieces and gifts to modern popes were added. The world-renowned "Transfiguration" first centres the traveler's attention, and becomes the goal of his art-pilgrimage. This great work, previously described, was, as we know, the last proof of Raphael's genius. Its principal features have long grown dear to us through engravings, but no engraving can adequately render the heavenly expression of the upraised face of the Saviour, and the visitor must avail himself of all possible means, step-ladders included, to study it closely and in a good light. Only two other pictures are thought worthy to share the small chamber which it occupies—"The Last Communion of St. Jerome," by Domenichino, and Raphael's "Madonna of Foligno," now removed from wood to canvas, and slightly injured in the transfer.

In an adjacent room we perceive "The Coronation" and "Assumption of the Virgin," one executed by Raphael in his youth, the other finished by his pupils. "Here we have the tomb below, filled with flowers, and around it the apostles. St. Thomas, in the background, is holding the girdle. Above is the throne, set in heaven, whereon the Virgin, mild and beautiful, sits beside her divine Son, and, with joined hands and veiled head, bends to receive the golden coronet he is about to place on her brow. Eight seraphim hover

above her. On the right a most graceful angel strikes the tambourine; on the left, another sounds the viol; and, amid a flood of light, hosts of celestial and rejoicing spirits fill up the background." The *predella* of this composition, with small, finely-wrought scenes of the "Annunciation," the "Adoration of the Magi," and the "Presentation in the Temple," will be found not far off. Another *predella*, originally painted in *grisaille* by Raphael for "The Entombment," now in the Borghese, delineates "Faith, Hope, and Charity," but suffers by separation from the altar-piece to which it belongs. Perugino, Raphael's master, is favorably represented by a "Resurrection," where one of the slumbering guards is said to be the portrait of his illustrious pupil, and also by a "Group of Saints" and an excellent "Enthroned Madonna attended by the Patron Saints of Perugia." Among the works of other ancient and eminent artists, we may observe Fra Angelico's "Scenes from the Life of St. Nicholas of Bari;" Bellini's supposed "Pietà;" a "Madonna with St. Jerome," by Francia; the "Crucifixion of Christ," and "Coronation of the Virgin," by Niccolo Alunno, very brown and venerable in appearance, with angels holding their chalices to catch the sacred blood; a *predella*, falsely ascribed to Benozzo Gozzoli, of the "Miracles of St. Hyacinth," the Dominican saint who walked over Russian rivers as over dry land, with the holy pyx and image of the Virgin; a sketch of "St. Jerome," by Leonardo da Vinci; and a "Dead Christ," by Carlo Crivelli.

A "Christ in Glory," once supposed to be by Correggio, but evidently not genuine, is a half-nude figure, with outspread arms, seated between angels, on a rainbow. Titian's "Virgin," enthroned upon the clouds of heaven, usually known as "St. Sebastian," from the arrow-pierced saint who stands below among her votaries, is a superb example of strong yet harmonious coloring. His portrait of a Doge of Venice is sometimes ascribed to either Bellini or Tintoretto. The Venetian school is evidently unappreciated at the Vatican, though a "Vision of St. Helena," by Paul Veronese, a "Madonna with Saints," by Bonifazio, and Moretto's "Madonna with Saints Jerome and Bartholomew," may be added to the paintings by Titian.

Among the remains of the Bolognese school are a pale but tender "Magdalene," a "St. Margaret," and an "Incredulity of St. Thomas," by Guercino, and Guido's "Crucifixion of St. Peter."

This composition of only three figures, the apostle and two executioners, painted after the manner of Caravaggio, was much admired in its day, and procured its author the commission for the fresco of "Aurora" in Palazzo Rospigliosi. Caravaggio's own masterpiece, a powerful but coarse "Entombment," with brigand-like heads, and weird, wild Virgin, likewise finds its place in this gallery. A "Vision of St. Romualdo and his Disciples," by Andrea Sacchi, master of Carlo Maratta, is devotional and noble in expression, with well-arranged masses of white drapery. Sacchi has also a "Mass of St. Gregory." Melozzo da Forli's fresco of "Pope Sixtus IV.," transferred from the library of the Vatican, is interesting from its portrait figures; and a "Madonna and Child," by Sassoferrato—the moon beneath their feet, the Child wearing what seems to be a red-coral necklace—is very sweet and graceful in look and gesture. A "St. Michelina in Ecstasy" is considered by critics the finest work of Baroccio, the leading artist of the Roman decadence, of whose abilities we may also judge in an "Annunciation" which has been copied in mosaic.

France and Spain are represented by the largest works of Valentin and Poussin; "Martyrdoms," which are copied in mosaic for one of the altars of St. Peter's; and by three paintings of Murillo, known as the "Adoration of the Shepherds," "Marriage of St. Catharine," and "Return of the Prodigal." These were presented to Pope Pius IX. by Queen Isabella of Spain, and are the latest contributions to the pictures of the Vatican.

The *Gallery of the Capitol*, so renowned for its busts of the Roman emperors, "Dying Gladiator," "Antinous," and other wonderful statues, is very deficient in great paintings. It outnumbers, indeed, the collection of the Vatican, but is infinitely less precious in value. We cannot here seek any masterpieces of the earlier centuries, unless we count as such a few enthroned Virgins or Madonnas with the Child, ascribed, often without satisfactory evidence, to Perugino, Pinturrichio, Botticelli, or Fra Bartolommeo. A "St. Nicholas of Bari," "Holy Family," and two portraits are also attributed to Gian and Gentile Bellini, or their school.

The *chef-d'œuvre* of the gallery is the "Resurrection of St. Petronilla," by Guercino, of Bologna. This is a large and excellent work, varied and grand in detail, and rich though sombre in coloring. It is divided into two parts. First, we have the earth beneath,

where several grave-diggers are exhuming the body of Petronilla, daughter of St. Peter, who has been buried alive by her persecutors. The process is watched by spectators, among whom is her youthful lover in cap and plume, and gay and fashionable raiment. Above is the open heaven, where Christ is seated on the clouds, among ministering angels, in the act of welcoming the ascending saint, to whom a cherub brings a crown. A "Cleopatra before Augustus," a "St. John Baptist," and the beautiful "Persian Sibyl," further display the genius of Guercino, the "Magician of Painting." A "St. Sebastian," a "Redeemed Spirit," a "Magdalene," and a portrait of himself, by Guido Reni, are pleasing but less powerful. "The Cumæan Sibyl," by Domenichino, is a repetition of the fine original in the Borghese Palace, weakened by a second rendering.

As a repetition, however, nothing could be more agreeable than Paul Veronese's charming "Rape of Europa," whose proper home is in the Ducal Palace, Venice. Europa is magnificently dressed, and of very full proportions; the white bull proudly bears his burden, and the gayety and luxuriance of the whole surrounding scene leave a most cheerful impression upon the mind of the beholder. Palma Vecchio can be studied in a well-rendered "Christ and the Adulteress." To Titian is attributed the "Baptism of Christ," where his own portrait is introduced among the spectators. Tintoretto has also been supposed to have rendered a "Magdalene," which contrasts with the more sentimental Magdalenes of Guido, Albani, and Carracci. An "Ascension" and "Virgin with Angels," by Veronese, and a "Christ in the House of Simon," by Bassano, are in the first and third apartments; but these are of doubtful authenticity.

Garofalo, the artist of Ferrara, rightly named Benvenuto Tisio, has several excellent works, soft in finish and of delicate beauty. A "St. Catharine," from his brush, was once attributed to Correggio; his "Holy Family," "Annunciation," and "St. Lucy" are all deserving of praise. In his "Virgin in Glory" he has somewhat varied the conventional treatment by introducing an extended landscape, in which two Franciscan friars are walking. The "Fornarina," copied by Giulio Romano; a "St. Cecilia," by Romanelli; "Madonnas" by Di Credi and Dossi; a "Holy Family," by Annibale Carracci; "St. Sebastian," by L. Carracci; and "Fortune-Teller," by Caravaggio, should likewise be noticed. A portrait of Michael An-

gelo, probably taken from life by one of his pupils, brings him before us older and more severe in expression than in the head at Florence. Several compositions by Pietro da Cortona, a mediocre but at one time popular Florentine artist, may end the catalogue of the more celebrated paintings of the Italian schools.

Very little foreign element will be found either to admire or criticise. An "Orpheus" and "Flora" are works of Poussin. A sunny landscape is catalogued as a Claude Lorraine. An unknown portrait is ascribed to Velasquez; and a few others, more attractive in their traits, are from the brush of Vandyck. A "Romulus and Remus," by Rubens, was doubtless chosen from the appropriateness of the subject. Its best point is the wolf, which may be considered a fitting companion for the ancient wolf of bronze preserved in the Capitol.

Private Galleries.—Among the noble private collections of Rome, to which the public are readily admitted, may be particularly mentioned the galleries of the Borghese, Corsini, Doria, Sciarra, Barberini, and Colonna Palaces. The catalogues belonging to these palaces cannot always be relied upon, as they generally ignore all doubts of the authenticity of their favorite pictures. But the genuineness of the most important works has been settled by searching criticism. The stranger will be well repaid by a visit to all these edifices. He will find in the Barberini the Fornarina portrait and the supposed "Beatrice Cenci;" and in the Doria some exquisite landscapes by Claude Lorraine; the portrait of Andrea Doria, by Sebastian del Piombo; Pope Innocent X., by Velasquez; the (doubtful) "Navigero" and "Beazzano," by Raphael; "Daughter of Herodias," by Titian; some Madonnas, by Rondinelli; a "Holy Family," by Garofalo; the same subject, by Lorenzo Costa; and fine portraits, in Venetian style, by Lorenzo Lotto. In the Colonna palace is Veronese's "Green Man," also the portrait of Vittoria Colonna. The Sciarra Palace has Palma Vecchio's "Bella Donna," Luini's "Vanity and Modesty," a fine "Magdalene," by Guido, and Caravaggio's "Gamblers." Guido's lovely "Aurora" is frescoed on the ceiling of the garden-house belonging to Palace Rospigliosi; but the most complete assemblage of private pictures in Rome is in the *Borghese Gallery* (removed to Villa Borghese), containing a collection of several hundred paintings. The most celebrated of these are "The Entombment," by Raphael; a "Danaë," by Correggio; and "Sacred and Profane Love," by Titian.

"The Entombment," one of Raphael's most youthful altar-pieces, was executed on wood for the Franciscan church of Perugia. It is large but not immense in size, and crowded with figures. "On the left, the body of the Saviour is borne to the grave by two men, with great energy of action. Next to the body are Mary Magdalene, Peter, and John, variously expressing the deepest sympathy. On the right, supported by women, the Madonna sinks down fainting."

Correggio's "Danaë" is a slender female form, reclining on a rich couch. "Love, a beautiful youth, sits beside her, and catches the golden rain-drops in her drapery. Two *amorini* in front are employed, with graceful *naïveté*, in sharpening an arrow." These little Cupids are great favorites with copyists, and are often engraved and painted quite separate from the remainder of the picture.

Titian's "Sacred and Profane Love" has all the glow of Venetian coloring, as well as much beauty of attitude and expression. But there seems no particular reason for such an allegorical title, neither is it easy to determine which character is meant to be divine and which earthly. "A fine landscape is bounded on the right by a village and lake, and on the left by a mountain-castle. In the foreground is a fountain, near which two female figures are seated, one richly dressed and holding flowers in her gloved hand; the other, with only a red scarf over her shoulder, with a cup or small drinking-vessel in her left hand. Between the two a young Cupid appears to be reaching after some flowers which have dropped into the fountain."

When our examination of these masterpieces is ended, and we come to study the rooms in detail, we discover that they are arranged in reference to the different schools, beginning with the productions of the pupils and followers of Leonardo da Vinci. These are delicately finished, with the smoothness, suppleness, and softness of outline so characteristic of the Lombard school. A "Christ bearing the Cross," by Solario, and "Christ in Blessing," by Marco d'Oggione, are fine. So are especially the pure and tender "Madonna with the Flower-Glass," by Lorenzo di Credi, and an adjoining "Holy Family." A stiff but sweet little portrait was long catalogued as "Raphael as a Child, by his Fellow-Townsman, Timoteo della Vite of Urbino." Do not overlook Sodoma's "Holy Family" and "Pietà." Pollajuolo's "Nativity" is with early Florentine pictures.

In the fourth room are a few copies from Raphael, especially

"Pope Julius II.," "The Fornarina," "John Baptist in the Desert," and "Madonna di Casa d'Alba." "The Entombment" is placed in this apartment, and may thus be conveniently viewed. Not far from it we see a clever portrait, once catalogued as "Cæsar Borgia," by Raphael. Hillard speaks of it as the face of a "handsome, smiling, seductive, and unscrupulous man," and Viardot calls it "a young Nero;" but later disclosures reveal the fact that it is not the likeness of Cæsar Borgia, nor was it ever painted by Raphael. Garofalo is here shown to excellent advantage in the "Dead Christ," his masterpiece. Several other good though small examples by him are in the Ferrara Room.

Quite a number of pictures attributed to Andrea del Sarto, in the third apartment, please us by their richness of color and grace of attitude, but Crowe and Cavalcaselle assert that they are the work of his pupils, and that he only furnished the designs. "The Scourging of Christ," by Sebastian del Piombo (Room X), is a small copy of his great fresco in the church of San Pietro Montorio. Perino del Vaga renders the portrait of a cardinal. In Room VII Dosso Dossi's "Circe" sits, sumptuously draped, in a woody landscape. "At her feet are a magic circle, a coat of mail, a dog, and two birds. Near her are several little hags bound to a tree; at a distance are three knights bivouacking on the grass." Carlo Dolce's "Madonna and Child" has the mannered but sweet expression for which he is renowned, while a painting of "The Risen Christ," by Alessandro Allori, a late and inferior artist, was once strangely mistaken for the work of Michael Angelo.

We shall also meet noteworthy productions of the earlier and more recent Bolognese school, particularly Francia's small but admirable "St. Stephen Kneeling," Annibale Carracci's "St. Francis," and a few dark and wild efforts of the Naturalisti, as Caravaggio's "Holy Family," and Ribera's "Neptune" and "St. Jerome." Among the most distinguished of the Bolognese pictures are Domenichino's "Cumæan Sibyl," a grand, red-draped figure, with parted lips expressive of rapt inspiration; and Domenichino's "Diana and her Nymphs," a larger mythological composition, where the goddess stands, with bow and arrow, in the centre of the landscape, watching her attendant maids, who are bathing, shooting, or sporting. Albani has a series of classical landscapes known as "The Four Seasons;" his pupil, Francisco Mola, has left a "Liberation of St. Peter."

Guercino's "Mater Dolorosa" and "Return of the Prodigal" are pleasingly and expressively rendered. Several old fresco-pieces have been brought from Raphael's villa. Near them is a group of archers ("The Shooting Gods"), from a design by Michael Angelo.

Venetian artists give examples or copies of their works, among which are Titian's "Sacred and Profane Love," and "Equipment of Cupid," sometimes styled "The Three Graces." "Venus is binding Cupid's eyes, while another *amorino* is leaning over her shoulder, and two Graces bring the bow and quiver." A "St. Dominic" and "Samson" are also marked as Titians, and a "Return of the Prodigal Son," by Bonifazio, was long believed to be from the brush of the same great master. A "Judith," by some unknown painter, is supposed to be the likeness of Titian's early-lost wife. Some admirable portraits by Dosso Dossi, Moroni, and Lorenzo Lotto represent that department of Venetian excellence. Pordenone's "Family Group" is peculiarly interesting. A "Madonna" executed in the manner of Gian Bellini, and a "Madonna" by Palma Vecchio, with very beautiful and dignified saints, should also be examined; but it is hardly probable that Paul Veronese ever immortalized "St. Anthony's Sermon to the Fishes," for which he is here made responsible.

The last apartment contains principally German, Dutch, and Flemish paintings, none of which are of extraordinary worth, except Vandyck's "Entombment," and the "Crucifixion," in which we perceive a serpent twines round the base of the cross. A "Lot and his Daughters," by Honthorst; portrait by Dürer; "Sea-scene" by Backhuysen; a *genre* scene, by Teniers; and other pieces doubtfully ascribed to Holbein, Potter, Cranach, or obscurer artists, are sufficient to convince us that few rays of Northern genius have penetrated south of the Alps.

Still another large gallery may be visited in the *Corsini Palace*, whose spacious apartments display a host of pictures tastefully chosen and arranged. None are so valuable as the gems of the Borghese, but many are interesting and above mediocrity. They are not hung in any particular order, but exhibit a mixture of all the schools. A thoughtful but earthly "Madonna and Child," by Murillo; a "Daughter of Herodias," by Guido Reni; and a Madonna bending above the sleeping Child, by Carlo Dolce, are among the most celebrated. The latter work is an extremely pleasing and popular composition, and

stands upon an easel, framed under glass; as does also a beautiful little "Nativity," by Battoni. An "Ecce Homo," by Carlo Dolce, is far less agreeable, and is inferior to those by Guido and Guercino which hang near it.

Other Italian pictures deserving special attention may be briefly enumerated as follows: A large "Pietà," of powerful pathos, by Lodovico Carracci; portrait of "Philip II. of Spain," after Titian; a good copy of Raphael's "Pope Julius II.," and a repetition of the "Fornarina;" "Christ and Mary Magdalene," by Federigo Baroccio; an "Annunciation," by Carlo Maratta; a "Holy Family," by Giorgio Vasari, author of "Lives of the Painters;" a "Holy Family," taken from a drawing of Michael Angelo, by his pupil Venusti; a portrait of Cardinal Farnese, ascribed to Titian; three small panels of the "Last Judgment," "Ascension," and "Descent of the Holy Ghost," by Fra Angelico; a "Contemplation," by Guido Reni; a "St. Jerome," by Guercino, and another by Ribera; a "St. Agnes," and "St. Apollonia," by Carlo Dolce; a "Jesus in the Temple," by Luca Giordano; and a "Prometheus" and two "Battle-Scenes," by Salvator Rosa.

The Dutch and Germans are poorly represented in the Corsini, as in most Italian palaces. It owns, however, a fine sunset landscape, by Jan Both; an "Interior," by Teniers; portrait, after Holbein; "Aged Female Head," after Rembrandt; a portrait, by Rubens; other portraits, by Vandyck; and the likeness of a cardinal, once supposed to be from the hand of Albrecht Dürer.

Landscapes by Nicolas Poussin and Gaspar Dughet will also be found in the gallery; but the works of the latter artist are best appreciated in the Doria Palace. The eleven small military scenes attributed to the French Callot are not considered genuine, but are, nevertheless, interesting and minutely finished.

The *churches of Rome* are full of magnificent frescoes and altar-pieces, descriptions of which may be read in ordinary guide-books. Those which the traveler should by no means fail to see are the ancient mosaics of the great basilicas; the early Christian frescoes in the old church of San Clemente; Giotto's fresco of "Pope Boniface VIII. proclaiming the Jubilee" (remarkable only for its age), in San Giovanni in Laterano; the mosaic "Navicella" of St. Peter's; Michael Angelo's "Last Judgment," in the Sistine Chapel; Raphael's "Sibyls" in Santa Maria della Pace, together with his

"Prophet Isaiah," in San Agostino; Sebastian del Piombo's "Scourging of Christ," in San Pietro in Montorio; and Guido's and Domenichino's rival frescoes in the chapel of St. Andrew attached to the old church of San Gregorio. Add to these the frescoed cupola of San Andrea della Valle; the altar-piece of the "Archangel Michael," by Guido, in the church of the Capuchins; Guido's "Crucifixion," in San Lorenzo in Lucina; Volterra's "Descent from the Cross," in Santa Trinità de Monti; and Domenichino's "Martyrdom of St. Sebastian," in Santa Maria degli Angeli.

St. Peter's Church contains scarcely any paintings, properly so called; but is richly adorned with colossal mosaic copies of such famous pictures as Raphael's "Transfiguration," Domenichino's "Last Communion of St. Jerome," Guido's "Archangel Michael," Guercino's "Burial of St. Petronilla," and many others—so wonderfully executed that they accord far better with the vast proportions of the edifice than could any perishable creations of the artist's brush.

THE GALLERY OF VENICE.

THE Gallery of Venice is a feast of color, and a dream of artistic beauty. You glide to it in a gondola, with the Grand Canal before you, and the decaying architecture of the Renaissance round: you enter its cloister, ascend its somewhat dingy staircase and corridors, and at last emerge into the long succession of spacious rooms whose grave quiet is in strange contrast with the glowing paintings on the walls, and the vivid figures, with their sumptuous draperies and warm flesh-tints, who gaze upon you from the canvas. Here is the home of Titian, and the luxury which Veronese delighted to honor. Here is magnificence fit for a doge's eye, and splendor enough to soften a critic's heart.

Not that one sees all this in the visible building, for it is no palace, but an ancient "*Scuola della Carità*," yet there is not a gallery in Europe where the pictures are so perfectly in accordance with the whole charm and atmosphere of the place. Venetian artists painted Venice and Venetian life, and you behold the brilliant history spread before you. Venerable doges sit upon their pictured thrones, or are presented by St. Mark to benign virgins; St. Mark, the patron of the republic, pervades every corner with his presence; gay revelers

look down from their banquets in fadeless loveliness; saints are calm and dignified, but not austere; Madonnas are ever tender, and angels ever fair.

As Titian is the chief personality of Venice, so we seek first his large and graphic "Presentation of the Virgin," painted expressly for the Brotherhood della Carita, and now set in the room opening by a door out of Loggia Palladiana. We gaze and behold a temple, far from Judean in architecture, at whose entrance the expectant high-priest, a grand, majestic figure, awaits the child-Virgin who ascends the steps, all robed in blue, with her flaxen hair braided quaintly down her back. The throng of monks and maidens who come behind is quite Italian—you might see them any day in the streets of Venice; the landscape of the background is not less Italian; while the old woman selling eggs beside the temple-steps has been even said to be the portrait of Titian's mother. Mrs. Jameson observes that the number of portrait-heads greatly adds to the interest. "Titian himself is looking up, and near him stands his friend Andrea di Franceschi, Grand-Chancellor of Venice, dressed as a cavalier of San Marco. In the fine bearded head of the priest who stands behind the high-priest we may recognize, I think, Cardinal Bembo." Hawthorne, in his Italian tour, speaks enthusiastically of this picture, and of the pleasure with which he viewed it.

The "Saints and Virgins" of Pordenone, Titian's rival, which admirably represents this artist, are "Madonna of Carmel" and "Four Stately Saints standing with the Lamb." Paris Bordone's masterpiece of the "Fisherman bringing to the Doge the Ring received from St. Mark," is very national in sentiment and dramatic in action. It commemorates a legend which tells us how a great tempest rose, in the fourteenth century, through the malice of angry demons, which was only stilled by the patron saints, Mark, and George, and Nicholas, who commanded a terrified fisherman to row them across the raging waters that they might instantly calm the storm. When they left his little boat they gave him no reward, but sent him to relate the miracle and to demand payment from the doge. Should the doge and council refuse to listen, he was to show them a sacred ring, usually guarded in a sanctuary, but now intrusted to him by St. Mark in token that he spoke the truth. Bordone has chosen the moment when the fisherman kneels in the marble hall of state to present the

doge with the holy ring. Carpaccio's "Presentation of the Infant Christ to Simeon" is perfectly Venetian in manner, with sumptuous architectural background, and a high-priest so stately, mild, and dignified, that you cannot but feel how favorable the air and spirit of Venice must have been to ripe and honored old age. Bonifazio, an artist who here appears at his best, has some fine paintings, especially the very characteristic "Banquet of Dives," who is enjoying a luxurious revel, in magnificence of coloring; "The Judgment of Solomon;" and "Massacre of the Innocents." Looking down the vista of the gallery, you are startled by a picture at the end of the next hall, so well placed and so astonishing in perspective that it seems to open before you the splendor of a real palace and a real feast, with its life-like guests and servants, its sunny, transparent atmosphere, its columns and staircase. This is Paul Veronese's famous "Feast in the House of Levi," which might have been studied from the home of a Venetian noble.

Perpetuating historical and legendary art, you find a singular series of immense compositions—the Venetians did everything on so broad and ample a scale!—executed in the fifteenth century. On the left are Carpaccio's quaint and entertaining illustrations of the legend of St. Ursula and her eleven thousand virgins. Another picture by Carpaccio of the "Healing of a Sick Man by the True Cross" has a view in its background of the wooden Rialto of three centuries ago. Here is likewise an extraordinarily interesting painting by Gentile Bellini, representing the miraculous "Finding of a Piece of the True Cross" which had fallen into the canal. The priests, in full canonicals, are wading about like mermaids; crowds of spectators, who throng arcades and balconies, watch the proceeding with solemn faces, and hands in the proper attitude of devotion; at last one of the fathers of the Church has discovered the fragment, all nicely mounted, and is triumphantly swimming ashore. On the right wall Gentile Bellini has also left us a "Grand Procession in the Piazza of San Marco," showing us how all things looked in 1491. These brothers, Gian and Gentile Bellini, inaugurated the triumphs of Venetian painting, and examples of their works are therefore of great interest. Gian, who was the more celebrated of the two, shares with Titian the supremacy of Venetian art: and we meet, in this academy and in churches of Venice, many of his fair, serene Virgins, whose modest and yet softly brilliant aspect we learn to recognize. All his

Madonnas here gathered are of inestimable worth, especially the benevolent "Enthroned Madonna," with the Child on her knee and the light on her figure, SS. Sebastian, Dominic, and Louis, with John the Baptist, Job, and St. Francis on her right and left, and three charming "Musical Angels," whom we already know so well through photographs, playing on their instruments on the steps below the throne. A small group from his hand of the "Madonna, Magdalene, and St. Catharine," is exceedingly dignified and sweet.

But the gem of the gallery, striking the eye even at our first entrance, is Titian's "Assumption of the Virgin," placed in an ornamented saloon, known as the "Hall of the Assumption." This glorious painting, described in the preceding chapter of "World-Pictures," is the culmination of Venetian art both in expression and coloring. It is the one sole instance where the genius of Titian, more at home among earthly Venuses than with holy saints, has worthily rendered the glow of inspiration. This is the more remarkable as the Virgin's face, so far from depending upon sensuous charms, is not even young or fresh. The grand, rapt woman is a matron, no fair maid; but those upturned features beam with the radiance of heaven itself. The only criticism one is inclined to make relates to the size of the canvas, which seems too small for its large and crowded figures, who appear to need a freer, wider space—a singular fault for an artist of a school accustomed to measure canvas by the furlong. It also gave me the effect of having been very lately and very thickly varnished; the gloss of the red drapery of the Virgin and of the apostle in the foreground being quite startling. Viardot remarks that, though Titian executed this wonderful composition in full youth and vigor, its remembrance was in some way lost, till happily Cicognara discovered it, very much smoked with incense, in the Church of the Frari, and exchanged it for another picture. The academy also possesses a "Visitation of St. Elizabeth," called Titian's first picture; and his last "Descent from the Cross" (or Burial of Christ), a grave, sad work, left incomplete by his death, at the age of ninety-nine, but finished by Palma. The noble and expressive head of Jacopo Soranza is a fine addition to the other examples of his style, and satisfactorily displays his magic skill in portraiture.

In the Hall of the Assumption we also see a *chef-d'œuvre* of Tintoretto—"The Miracle of St. Mark"—where St. Mark comes down, head foremost and book in hand, in a marvel of foreshorten-

ing, to rescue a slave, his votary, who has been condemned to death. The sudden appearance of the evangelist astounds the executioner and populace, and electrifies the judge, in his red Venetian robe, who starts up from his seat, while the slave lies prostrate with an arrow in his eye. It is "a vast picture, twenty feet square, containing fifty figures of the size of life." Tintoretto's greatest works remain to be studied in a remote part of the city, in the School of San Rocco, his peculiar sanctuary; but we may here observe some of his best portraits: the "Temptation of Adam" (from the *Scuola della Trinità*); an "Adoration of the Kings," or, as one might say, of Venetian senators; a "Madonna," which Ruskin regards with favor, as small, but particularly precious; and a larger and very effective "Madonna in the Clouds," with SS. Cosmas and Damianus near her, conceived as her respectful and worshipful attendants.

The rich decorative style and luminous tints of Paul Veronese are not limited to the "Feast in the House of Levi," but shine in conspicuous beauty through the entire academy. The "Saints" and "Virgins" who come before us as portly, high-born Venetian ladies, in superb brocade, with all accessories in keeping with their appearance, but utterly out of keeping with their legends, indicate the *naïve* and wholesale way in which artists of the period translated all history and poetry into the life of the period. Their amber and crimson and gold fairly dazzle us with color. Carlo Crivelli poses before us his dignified groups of saints; and Antonello da Messina shows us some of the earliest specimens of oil-paintings in Venice in his portraits and "Ecce Homo." Several Venetian artists, who are hardly known elsewhere, seem as if inspired by their native environment, and give us such truly noble works as Rocco Marconi's "Descent from the Cross," with its grand and pathetic figures; and Marco Basaiti's "Christ on the Mount of Olives" and "Calling of the Sons of Zebedee." These are the masterpieces of Basaiti, the pupil of Gian Bellini; but the last of these two paintings is not so interesting as the first, in which the dying light of a beautiful sunset sky falls upon the sleeping disciples, and the sorrowing Christ on the elevation above them, while pictured saints watch upon the canvas in silent worship. The devotional element which is here predominant is much more simple, and less complicated with the usual Venetian motives, than in most other surrounding examples of this school.

Giorgione, strange to say, does not appear to so much advantage

in his native region as we might reasonably expect. This gallery possesses two compositions which were once ascribed to him—a doubtful portrait and a national allegorical sea-storm, entitled "The Tempest," now acknowledged to be of unknown authorship. It is founded on the same legend as Paris Bordone's "Fisherman with the Ring." But here we have the storm itself. "A ship, manned by demons, is seen towering over the waves: the demons are seized with consternation; some fling themselves headlong over the side of their vessel, others are clinging to the rigging, others sit on the masts, which flame with fire and glare over the murky sky and sea. More in front are two barks, one rowed by four satyr-like demons, splendid figures, admirably painted, literally glowing as if they were red-hot, and full of fierce animation. In the other bark are seen the three saints—St. Mark, St. Nicholas, and St. George, rowed by the fisherman. Sea-monsters are sporting amid the waves; demons bestride them; the city of Venice is just visible in the far-off distance."

Cima da Conegliano, a follower of the Bellini, is represented by a "Tobias with the Archangel;" an "Incredulity of St. Thomas;" a "Deposition from the Cross;" and "Madonna and Saints;" as well as a few other brilliantly finished pictures. Only a small number of the productions of Bassano, the Venetian *genre* painter, exist in this collection; his best having been sent to Spain. Bissolo has a "Dead Christ supported by Angels," and a "Madonna and Saints;" while scarcely any architectural pieces by Canaletto remain to illustrate his Venetian views.

All who traverse these rooms will be struck by the many pictures catalogued as a "Madonna with Saints," or a "Holy Conversation." This class of subjects, first introduced by Venetian artists, became extremely popular in mediæval times. They were not intended as an historical, but as a devotional group, and portray the Virgin surrounded by sacred personages, gazing on her, reading in a book, standing or kneeling, but all in sympathy and communion with her. Different saints are selected on different occasions, and in different localities; the favorite band of Venetian attendants being St. Mark, St. Peter, St. Catharine, St. George, St. Nicholas, and St. Justina, often cut down to half-lengths. This school is also celebrated for what are called "Pastoral Madonnas," where Mary with the Divine Child is seated in a landscape, or reclines under a tree, while others near her minister or adore. Family and votive Madonnas are some-

times found, where a whole family, in their best attire, kneel in humble attitudes before the Virgin to implore her favor and intercession. Frequently St. Mark stands graciously commending them to her care.

Examples of the "Holy Conversations," just described, are especially common among the works of Palma Vecchio, though not to be observed in this gallery. He is a warm, soft colorist, with much of Titian's richness, but less power. His "Christ and Canaanite Woman," early "Assumption," and "St. Peter Enthroned with Six Accompanying Saints," do not as fairly represent him as other compositions which we shall find elsewhere, yet are considered worthy of praise. But his Venetian masterpiece is the sweet-faced and majestic "St. Barbara," in the church of Santa Maria Formosa. The "Horsemen of the Apocalypse" is by another Palma.

The room of drawings by the old masters of the Venetian, Lombard, and other Italian schools will not be very critically inspected by most visitors, even though they include the (so-called) "Sketch-Book of Raphael," as well as some celebrated caricatures from the hand of Leonardo da Vinci. These are of undeniable artistic value, and show his freedom of style. There are also modern pictures, bronzes, curious carved furniture, and small sculptures; but the lovers of statuary will be more interested in Canova's group of "Dædalus and Icarus," and in the original model of his "Hercules and Lychas."

A separate first hall of antique pictures, important as having been painted in the fifteenth century, is filled with specimens of Venetian artists who preceded the Bellini, especially the various members of the Vivarini family. A venerable altar-piece in compartments, sometimes termed an Ancona, by Lorenzo Veneziano, may be examined by the curious. Its central panel is occupied by the "Annunciation." We also see an "Enthroned Madonna," by Giovanni and Antonio da Murano, and a "Madonna and Child," by Jacopo Bellini, father of Gian. This gallery is peculiarly provincial, and believes Venice to be sufficient for its glory; therefore it does not pretend to hold collections of other schools: an admirable "St. George," in a fine landscape, by Andrea Mantegna; a few productions ascribed to the French Callot, Poussin, and Lebrun; a "Virgin," by Garafalo; a "Daniel in the Lions' Den," by Pietro da Cortona; a "St. Jerome," by Piero della Francesca; and portraits by Roger van der Weyden and Mierevelt, being the only foreign pictures we shall now note.

The traveller will depart with but one vivid, profound impression

of the magnificence and luxury of Venetian painting in the days of the republic: of splendid, imposing forms, instinct with physical and intellectual life; of coloring whose deep intensity is yet "saturated with sunbeams;" of power and breadth and brilliancy which, if they were but combined with spiritual force, would have made Venice queen of art as well as queen of the sea. Titian fascinates, yet Raphael holds us by firmer bands. Could the merits of Titian and Raphael have been united, we should have had the perfect harmony of the senses with the soul.

GALLERY OF MADRID.

FEW travelers, and still fewer home-lovers of art, have any true idea of the rich treasures which await appreciative eyes in the Royal Gallery of Madrid, in the Palace of the Prado. Even enthusiasm for the painters could hardly overbalance the dangers to life and liberty which have lately beset the wanderer in Spain; and hence, while the galleries of Italy, France, and Germany, are comparatively familiar to the public, the fame of Madrid pictures is almost as shadowy as that of the Alhambra. But, as this cannot long be so, a short notice of the masterpieces of the museum will not be wasted.

The founding of the gallery in its present form may be ascribed to Ferdinand VII. of Spain; but its glory is justly due to the artistic tastes of the Emperor Charles V., King Philip II., and their successors of the house of Austria. Their princely bounty purchased the *chefs-d'œuvre* of Raphael, Titian, Veronese, Rubens, and Vandyck, and made Velasquez court-painter. Where they sowed the Bourbons reaped. Paintings which had been scattered through the Escurial, the palaces of the kings, or the cathedrals and convents of the clergy, are now united in one large collection for the admiration of the world.

Entering the Museo del Rey, a spacious rotunda, encircled by pillars, boasts of nothing grander than the hasty, coarse, yet clever compositions of Luca Giordano, the fast and furious artist of the closing seventeenth century; or the equestrian portraits of Francisco Goya, of a still later period. This rotunda, however, leads to the saloons of the Spanish and Italian schools, and to the grand central hall of masterpieces, claiming to contain more than sixty-one paintings by Velasquez, forty-six by Murillo, fifty-eight by Ribera, eight

by Alonzo Cano, fourteen by Zurbaran, ten by Raphael, forty-three by Titian, sixty-two by Rubens, and many by Venetian artists, as Tintoretto's portraits, Veronese's "Jesus with Doctors," and Pordenone's "Virgin." Some of the choicest of these are gathered in a small apartment called the "Isabella Saloon," opening off from the main gallery. Their arrangement may be occasionally varied, but all traditions would be opposed to any extensive changes.

The works of early Spanish artists are invariably sacred. Many of them may be best studied in more remote cities, but a few fine specimens of all the native schools can here be inspected. Most attractive of these are the compositions of Juan Joanes, a gentle and devout soul, with much genius and sweetness, who has left a "Last Supper," in which the head of Christ is only inferior to that by Leonardo da Vinci; a pathetic "Descent from the Cross;" a life-like "Portrait;" several such quaint subjects as the "Visit of Santa Isabel to the Virgin," or the "Death of Santa Inez;" and a more pretentious series on the "Life and Death of St. Stephen." Roelas has but one example, a "Moses striking the Rock." The "Divine Morales" does not appear so divine as fancy painted him in his lean and livid "Madonnas" and "Saviours;" neither will Ribalta's black and harrowing pictures entrance the spectator. A few fine portraits by Coello, especially one of Don Carlos, take us back to the time of Philip II. Zurbaran's "Kneeling Monk," prostrate before a luminous crucifix, attracts by its ghastly grandeur; while his "Sleeping Christ," draped in dark purple robes, though less powerful, is extremely impressive.

But Velasquez and Murillo are of course the lions of the gallery. Indeed, Velasquez can only be understood and appreciated amid the scenes where he lived and labored. Every day in Spain increases our admiration of his ability and truthfulness. He painted what he saw and what we still see, with absolute fidelity. No ideals troubled his aspiration. No saints or angels came to him with beautiful visions. His "Coronation of Mary" and "Dead Christ" are among his very few sacred subjects. His portraits of the "Imperial Family" were no flattering tributes to royalty. If they were not good-looking, that was their misfortune, which he was not bound to remedy. Philip IV., Queen Isabel, his second wife, Maria of Austria, and the fat and vacant-faced Infanta Margarita, might command their likenesses in all sizes and attitudes, but they could draw no beauty from

his too truthful brush. The youthful Don Balthasar was more fortunate. He is really handsome on his spirited pony. Most famous of these pictures are the standing portraits of King Philip and Don Carlos, and a large and splendid painting known as "Las Meninas," or the "Maids of Honor," representing Velasquez himself before an easel, in a stately room, painting the little Infanta, her maids, her dog, and dwarfs, who stand grouped before him, while the faces of the king and queen are reflected in a mirror on the wall. The wonderful perspective and effects of light, air, and space, conveyed by this celebrated picture, have often been commented on. Just opposite hangs a great historical piece, by the same artist, "The Surrender of Breda." Each general is an animated portrait-figure, and the soldiers' long line of bristling spears has given the composition the Spanish title, "Las Lanzas." Velasquez is said to have introduced his own head, in hat and plume. The background shows his facility in landscape treatment; though this is still further illustrated by his "Views of Aranjuez," and other scenes, often olive-green or cold gray in color, but marvelous in atmosphere, gradation of tone, and lineal correctness. We next notice his "Borrachos" or "Topers," all drunk as Bacchus, honoring one of their number with a mock coronation of ivy-leaves. A last, large canvas, "Las Hilanderas," or the "Spinners," must not be neglected. Workwomen of a manufactory are exhibiting goods to their lady visitors. The dim interior light, the natural figures, and the shadowy perspective, have been enthusiastically praised. Here, too, is Velasquez's figure of Æsop. It may be remarked that this same collection contains a good picture of the "Calling of St. Matthew," executed by Juan de Pareja, once Velasquez's mulatto slave. Pareja has humbly painted himself in the corner with crisp hair, thick lips, and dark complexion.

The very different style of Murillo is displayed more brilliantly at Seville than at Madrid, though many of his most pleasing works have been secured for the gallery. Two lovely "Conceptions" enchant us by their pure and graceful Virgin, their celestial radiance, and rosy, floating cherubs. "The Death of St. Andrew" is one of his best aërial pictures. "A silvery tint, which seems showered down by angels, who hold out the palm of immortality to the old man who is being crucified, pervades every object, softens the outlines, harmonizes the tone, and gives the whole scene a cloudy and fantastic appearance which is full of charm." The same may be said of an

"Annunciation," where the holy Dove comes straight from the glory of heaven. An "Adoration of the Shepherds" is admirable, but less unearthly. The glowing brown of its deeper tints is thought to owe its richness to a peculiar color which Murillo produced from the pounded beef-bones of his daily stew. A striking "Conversion of St. Paul" has been destructively restored, as have many others of these Spanish gems. A "Holy Family," perfectly realistic in treatment, exhibits the interior of a carpenter's shop; peasant parents, a sweet, sportive child, a little bird, a dog—not at all holy, but very suggestive of calm domestic happiness. A "Vision of St. Augustine," where the bishop, in full pontificals, gazes down upon a child on the sea-shore with a shell in his hand, illustrates the old tradition of the apparition which one day warned the saint of his inability to penetrate heavenly secrets. For, as the legend tells us, "while St. Augustine was busied in writing his 'Discourse on the Trinity,' he wandered by the ocean lost in meditation. Suddenly he perceived a child bringing water from the waves to fill a hole which he had dug in the sand. Augustine inquired what was the object of his task. He replied that he intended to empty into the cavity all the waters of the great deep. 'Impossible!' exclaimed Augustine. 'Not more impossible,' replied the child, 'than for thee, O Augustine, to explain the mystery on which thou art now pondering.'"

Ribera's savage and sombre compositions contrast with Murillo's as a thunder-storm with a sunset. To the intense and fiery nature of a Spaniard he added the wildness of an Italian brigand, and the result is visible in such pictures as his horrible "Prometheus bound," "Martyrdom of St. Bartholomew," or "Ixion at the Wheel." His broad masses of light and shade are nevertheless very artistically managed. "St. James," "St. Roch," and "The Heads of the Twelve Apostles," are forcible but more agreeable efforts, while there is even an imitation of Correggio in his famous painting of "Jacob's Ladder," where Jacob, in the garb of a common monk, lies sleeping in the foreground, and angels are traversing the broad line of golden glory at the right. A strange portrait of an aged Spanish female, nursing a child in her arms, called "Magdalene Ventura," hideously ugly, with a long black beard, is another evidence of his singular taste. Alonzo Cano, of the Andalusian school, though powerful and national in his characteristics, is dignified in treatment, and deep and ardent in color. His "St. John at Patmos," "Christ at the

Column," and "Virgin and Dead Christ," are vigorous, impressive pictures. Not many compliments can be made to the remains of Spanish genius left us after the death of Murillo. Those of Valdés Leal, Miguel de Tobar, and Francisco Goya, are alone worthy of mention. Tobar was Murillo's pupil, and painted his master's portrait; also a pastoral scene of the Virgin Mary as "The Divine Shepherdess," feeding her lambs on roses. The modern pictures are generally of no importance.

A very brief stroll through the gallery suffices to prove that its reputation is not confined to the works of Spaniards. Here is one of the most highly-praised (probably painted by Giulio Romano) of Raphael's "Holy Families," considered by Philip IV. the pearl of his pictures, and ever after called "La Perla." The mild and thoughtful Virgin, the young St. John offering fruit in his panther's skin, and the spiritual gaze of the divine Child, will never be forgotten by the beholder. A second "Madonna" (usually spoken of as "Tobit and the Fish"), where the youthful Tobit, holding a fish in one hand, is presented by the archangel Raphael to an enthroned Virgin, is likewise very admirable in execution, but yellowish and faded in color. The genuineness of some other "Holy Families" attributed to Raphael, is more than doubtful. A "Visitation," and a couple of portraits, are also marked with his name. The grand altar-piece known as "Lo Spasimo di Sicilia" has a world-wide renown and a curious history. It was completed for a Sicilian convent, was shipwrecked on the passage, floated up to Genoa, was rescued and sent again to Sicily, was afterward carried into Spain by the Viceroy of Naples, then captured by the French, cleaned and restored at Paris, and finally returned to Madrid. Truth compels the confession that scrubbing and repainting have so sunk its tone into a brick-dust brown that the pathos of its procession to Calvary, its fainting Christ and agonized Virgin, are more sincerely felt by inspection of a good engraving than of the original picture.

Titian, the favorite of Charles V. and Philip II., shines in Madrid with even greater lustre than the divine Raphael. Among his forty-three compositions in the gallery, only a few can be particularized. His imposing equestrian portrait of Charles V. rivals the Philip of Velasquez. Nine or ten other portraits exhibit all his wonted stateliness and force. His own venerable likeness of himself in his declining days is very interesting. "Ecce Homo," "St. Margaret,"

"Christ bearing the Cross," "Adam and Eve," "The Entombment," "Mater Dolorosa," and "Salome with the Head of St. John Baptist," rank first of his sacred pieces. His daughter Lavinia was the model for Salome. A splendid "Last Supper," painted for the refectory of the Escurial, the finest religious production which Titian ever contributed to Spain, has mouldered and faded into almost entire decay. "The Apotheosis of Charles V. and Philip II." forms the link between his biblical and mythological conceptions. It is a holy allegory, in which the Deity welcomes the Spanish monarchs to the celestial court. Prophets, saints, and angels, celebrate their reception, and the blue-robed Virgin gladly awaits her faithful votaries. Another allegorical picture of "The Victory of Lepanto," in which a heavenly messenger brings the tidings of conquest and the palm-branch of fame to Philip II. and his youthful son, was executed by the artist of Cadore when over ninety. Plenty of classical pictures make up the remainder of his works—Venus, Bacchus, and Diana, in a variety of legends, and with no superfluous draperies—"The Offering to Fecundity," and a "Captive Prometheus," grand and painful, but infinitely less repulsive than Ribera's.

One or two of Giorgione's rare specimens have found a home in this gallery—a "Virgin with Saints," a supposed Portrait, and a "David and Goliath," in the costumes of the fifteenth century. One must speak with trembling of the authenticity of Giorgione's pictures. Veronese has a repetition of "The Marriage at Cana," "Christ and the Centurion," "Christ disputing with the Doctors," "Cain and his Family," "Susanna and the Elders," and several allegorical and classical efforts. Tintoretto is best represented by some excellent portraits, a magnificently-colored "Death of Holofernes," and an original sketch of the great "Paradiso," in the doge's palace. Sebastian del Piombo has here left us one of his masterpieces, a "Descent of Christ into Hades;" and the Bassano family seem to have been eminently successful in selling their marvelous groups of sheep, cattle, and religious and mythological *genre* pieces, to the Spanish kings.

No other Italian schools appear in such perfection as the Venetian, but we may especially contemplate a doubtful repetition of Leonardo da Vinci's "Mona Lisa;" a "Christ and the Magdalene," by Correggio; a "Holy Family," "Virgin with Saints," "Sacrifice of Abraham," and portrait of his wife, by Andrea del Sarto; a "St.

Peter in Prison," "Susanna with the Elders," and a "Genius of Painting," in orange-colored drapery, by Guercino; a "St. Jerome," by Domenichino; an "Enthroned Virgin," by Guido; a "Holy Family," by Luini; a "Crucifixion," by Baroccio; a portrait and "Holy Family," by Parmagiano; some landscapes, by Salvator Rosa; and an "Allegory of Peace" and "Holy Family," by Luca Giordano, whose irrepressible industry has contributed about fifty-five works to the museum.

A rotunda of French pictures, containing some compositions by Poussin, and a number of charming landscapes by Claude Lorraine, will be found an attractive spot. The best of these landscapes are a "Sunset Scene," with figures of Tobit and the angel, probably by Courtois; and a "Sunrise over the Sea," with St. Paula embarking from the palace on the shore.

Flemish, Dutch, and German paintings are nearly as abundant as Italian. Rubens is preëminent in this department. The "Brazen Serpent," "St. George and the Dragon," "Perseus delivering Andromeda," "The Three Graces," "Nymphs and Satyrs," "Diana and Calisto," "The Garden of Love," and "Judgment of Paris," are rendered in his favorite style—bold, rosy, ample, and glowing. The largest of all is the immense and superb sacred scene of "The Adoration of the Kings," who bow before the queenly Mother and her holy Child. "The light flashes out over the kneeling Magi, the gorgeously-robed attendants, the prodigality of velvet, and jewels, and gold, to fade into the lovely clear obscure of a starry night, peopled with dim camels and cattle. On the extreme right is a most graceful and gallant portrait of the artist on horseback."

Twenty-two Vandycks and twenty-three Snyders still betoken the wealth of this extensive gallery. The Snyders are of the common type—wild hunts, dead game, lions, goats, fowls, and fruit; but the Vandycks are exceedingly fine, including some such memorable portraits as those of the beautiful Countess of Oxford, an armed knight, a black-robed cavalier, an "Organist of Antwerp," and himself and the Earl of Bristol. There are also two striking sacred pieces, a "Saviour crowned with Thorns," and a "Betrayal of Christ," where he has combined the vivid coloring of Rubens, in the red glare of the torchlight, with his own refinement and delicacy in the finishing of the figures and the flexibility of the attitudes. Portraits by Antonio Moro are nobly executed and full of interest, particularly those

of Queen Mary of England and the Emperor Maximilian II. A "Crucifixion," some allegories, and an "Adam and Eve," by Albrecht Dürer, are not so admirable as his youthful likeness of himself at the age of twenty-five. His striped costume, pointed cap, fair curling hair, blue eyes, and thin, intelligent face, are very pleasing. Teniers's fifty-two pictures, mostly of rustic festivals, monkeys, drinkers, hermits, and "Temptations of St. Antony," are elaborately rendered and full of details. The largest is "Rinaldo and Armida," but one of the most characteristic is "La Graciosa Fregatriz," in which a jealous old wife watches her gallant husband kissing a pretty kitchen-maid. Breughel's numberless variations of the same class of subjects are far less able, and very tiresome. Jerome Bosch's incantation scenes and goblin revels are grotesque and weird. But all such examples are of trifling interest compared with the remarkable and highly finished altar-piece of the "Triumph of Christianity," or "Fount of Salvation," by Jan van Eyck, which is the earliest specimen of Flemish genius transported into Spain.

THE GALLERY OF THE LOUVRE.

THE Gallery or *Musée* of the Louvre has existed as a national museum of art for about a century. The building itself is of course ancient, having been transformed at the time of the Renaissance and under Francis I., from a fortress into a royal palace, which the subsequent sovereigns of France delighted to enlarge and adorn. The pictures of its gallery previously graced the cabinets of art-loving kings, and were united in the Louvre by order of the French Republic in 1793.

The immense collection of the Louvre comprises not only more than two thousand pictures, but also superb assemblages of ancient and modern statues, an Assyrian, Egyptian, and Etruscan museum, engravings, enamels, porcelain, jewels, antiques, royal and national memorials, and countless objects of general interest. No one could walk through the grand "Hall of Apollo," with its richly-frescoed ceiling, its lofty walls, tapestried with the portraits of French artists, and its magnificent cabinets and curiosities, without feeling that one such saloon alone would be worthy of Paris. But for a description of these beauties we must refer to other writers, and confine our attention simply to the pictures.

All travellers visiting the great *Salon Carré*, the artists' chamber of honor, must complain of its deficient light and confused arrangement. The paintings (until lately) adorned the walls without special reference to chronology or country. But this *salon*, together with other art-rooms of the Louvre, was rearranged, preceding the Exposition of 1900, with particular regard to chronology and juxtaposition. The masterpieces we first seek are the Madonnas or holy families by Raphael, known as "La Belle Jardinière," where the Virgin, seated amid blossoming plants, gazes on the standing Child Jesus and the kneeling St. John; the "Madonna of Francis I.," in which St. Elizabeth, St. John, St. Joseph, and flower-bearing angels are present, while the Infant springs from his cradle into the arms of his mother; and "Madonna of the Veil," or "Vierge au Diadème," where the sleeping Babe reposes on the ground, and the crowned Virgin lifts the veil which covers him. An "Archangel Michael and the Dragon," by Raphael, shows assistance of pupils; an "Apollo and Marsyas" was acquired by the Louvre in 1883; while a small "St. Michael" and "St. George" are more youthful works.

On the same wall, beside "La Vierge au Voile," hung Leonardo da Vinci's famous portrait of "Mona Lisa," often entitled "La Joconde." This picture, so exquisitely executed and so praised for its delicate beauty and enchanting smile, has been sadly injured by the ravages of Time, and too generally disappoints the spectator. Nevertheless, it still fascinates. There is also a "Holy Family," by Leonardo, in which the Virgin sits upon the knee of her mother St. Anna, stooping forward to take up the Infant Christ, who caresses a lamb.

Correggio's "Marriage of St. Catharine," larger in size than his rendering of the same subject at Naples, is inimitably graceful, elegant, and soft in color: while his "Sleeping Antiope," just opposite, is one of his most celebrated mythological pieces. Titian's "Entombment," among the Venetians, though one of the finest works ever brought from Venice, is somewhat dark and heavy, and not so pleasing as his portrait of a young woman at her toilet, combing her long, rich hair. This is called "Titian's Mistress," but is more probably the likeness of Laura de Dianti, a beautiful favorite of Alphonso, Duke of Ferrara. Here, too, is Titian's celebrated "Young Man with Glove," known as "*L'Homme au Gant.*"

Paul Veronese's "Marriage at Cana" is in no danger of being

overlooked, not only from its splendor of detail, but because it is the largest easel-picture in the world, containing crowds of figures larger than life. Among the guests at the banquet Veronese has painted portrait-figures of King Francis I., Eleanor of Austria, Queen Mary of England, Emperor Charles V., the Sultan of Turkey, and Vittoria Colonna. Christ and the Virgin, placed near the centre, are only distinguishable by aureoles. Another feast by Paul Veronese, the "Repast in the House of Simon the Pharisee," is far less interesting. His "Jupiter with Thunderbolts" was once in the Doge's Palace.

Murillo's "Immaculate Conception," of world-wide fame, originally brought from Spain, was purchased by the French in 1852 for a sum exceeding $120,000. Few more lovely faces or graceful forms exist in painting than this white-robed Virgin, hovering in dazzling glory amid the cherubs. We see a "Holy Family," or "Conception," also by Murillo, where the Madonna holds the standing Christ-child who receives a reed-cross from the little St. John. The aged Elizabeth kneels. This composition is sometimes termed a "Trinity," because the Eternal Father is represented in the clouds, and the Dove of the Holy Spirit is likewise present.

In the paintings just enumerated we have noticed the gems of the gallery. The *Salon Carré*, however, possessed many other remarkable pieces, such as Van Eyck's small but exquisite "Virgin and Donor;" Gerard Dow's *chef-d'œuvre*, "La Femme Hydropique;" Giorgione's "Concert Champêtre;" Vandyck's portrait of Charles I., Holbein's "Erasmus" and "Anne of Cleves;" Rembrandt's "Portraits;" Van Ostade's "Schoolmaster;" Terburg's "Officer and Girl;" Poussin's "Diogenes;" Francia's "Young Man in Black," once regarded as the work of Raphael; Rigaud's full-length portrait of Bossuet; and Philippe de Champagne's portrait of Cardinal Richelieu; or such fine sacred scenes as Perugino's early "Madonna and Child;" Luini's "Salome with Head of the Baptist;" Andrea Solario's "Madonna with Cushion;" Ghirlandajo's and Sebastian del Piombo's "Visitation;" Roger van der Weyden's "Madonna" and Rembrandt's "Holy Family of Nazareth" and "Supper at Emmaus."

The *Salle des Primitifs* (once *Sept Mètres*) and *Grande Galerie*, which strikes us as endlessly and splendidly long, afford the opportunity of studying art chronologically and geographically. The paintings are ranged in the order of time, with such early Italian pieces as Giotto's "St. Francis," Cimabue's, Lippi's, and Lorenzo di Credi's "Madonnas," Francia's "Christ," Mantegna's "Virgin of

Victory," or Gozzoli's "Triumph of St. Thomas of Aquinas," and exhibiting, in colors surprisingly fresh, Fra Angelico's celebrated "Coronation of the Virgin," a marvel of "sweetness and light," whose celestial throngs seem like a vision of paradise. The coronation itself takes place in the upper part of the picture, and below is a happy host of angels and saints, among whom we notice not only the Apostles, the Magdalene, and the Virgin Martyrs, but Moses, St. Augustine, King David, and Charlemagne.

The productions of the Venetian school are of great interest. Here we perceive Bonifazio's "Raising of Lazarus;" Titian's "Venus del Pardo;" his "Allegory of Alphonso;" "Crowning with Thorns," executed at the age of sixty-six; "Holy Family" and "Man with a Black Beard" (others noted on page 568), as well as "Portrait of Francis I." and "Madonna and Saints." The most extraordinary of Paul Veronese's brilliant works are his "St. Mark" and "Disciples at Emmaus," in which the painter and his family are conspicuously introduced, with two frolicsome little girls playing with a large dog in the foreground.

The collection of the Bolognese school is more significant in quantity than in quality. Among twenty pictures by Guido Reni, some of which are large and pretentious, a tender "Magdalene" and his "Ecce Homo," with his "St. Peter," will be most attractive to the ordinary spectator. A "St. Cecilia" is the most popular of Domenichino's thirteen compositions. Guercino has also an inferior "St. Cecilia," but a very excellent "Circe;" while Albani's twenty-two sacred and classical scenes, where Virgins and Venuses, Cherubs and Cupids, might easily change characters, are sweet as pink sugar, and quite as cloying. His first "Repose in Egypt" is, however, a charming and graceful pastoral, and his "Toilet of Venus" an exquisite bit of mythology. Annibale Carracci displays more talent. His "Dead Christ," and "Resurrection," where the guard lies sleeping on top of the closed tomb while the Saviour soars forth above, are elaborate though not very pleasing works. But his small "Madonna of Silence," and "Vierge aux Cerises," are popular through engravings and photographs. In his "Vierge aux Cerises" Joseph is presenting Mary with a bunch of cherries, in accordance with the legend which relates that before the birth of Jesus the Virgin wished to taste of certain cherries which hung on a tree high above her head. She requested Joseph to procure them for her; and, he reaching to pluck them, the branch bowed down to his hand.

A few other Italian paintings, such as Vasari's "Angelic Salutation," one of the best specimens of the author artist; Sassoferrato's full-length "Madonna," Pietro da Cortona's "Nativity of the Virgin," Salvator Rosa's landscapes, and Volterra's "David slaying Goliath," demand our notice; and we then pass on to the meagre Spanish school, consisting of few representative pictures. The fine Spanish works belonging to Louis Philippe were sold and dispersed, so that many gems which formerly graced the Louvre must now be sought in different European galleries. Out of the present number, Murillo's grand "Conception" and "Holy Family" hung in the *Salon Carré*. Ribera's (or Spagnoletto's) "Adoration of the Shepherds" and "St. Paul" are effective works, as are also seven other Murillos, including another "Immaculate Conception," a large and curious "Birth of the Virgin," the gracious "Madonna of the Rosary," and the droll "Miracle of San Diego," or the "Angel's Kitchen," where the saint, while preparing the convent-dinner, is seized with an ecstasy and floats up through the kitchen ceiling, utterly regardless of pots and pans, leaving his culinary duties to attendant angels, one of whom is shelling peas, and another setting the table. Murillo's colder style is exemplified by a ragged but happy beggar-boy, sitting on the floor with a pitcher and a basket of fruit beside him, engaged in an occupation which the French catalogue cleverly renders as "*cherchant à détruire ce qui l'incommode.*" A majestic portrait of Philip IV. of Spain belongs to Velasquez, and a "Christ bearing the Cross" to Morales. Two Zurbarans have been supplied from the collection of Napoleon III.

Remains of German, Dutch, and Flemish art are much more numerous. All spectators will be delighted with the two bright and charming landscapes of Cuyp, and with his "Thunder-Storm at Sea." Quintin Matsys's "Money-Changer and his Wife," or, as it is often translated, "Banker and his Wife," arrests us by its characteristic faces. Good portraits by Holbein, Rembrandt, Van der Helst, the Pourbus family, Philippe de Champagne, and other artists, are tolerably abundant. But all are overshadowed by Rubens's stupendous series in commemoration of Marie de Medici, where a vast confusion of life-sized figures, either nude and rosy, or robed in splendid drapery and jewels, are boldly grouped upon immense canvases, and illustrate the life and fame of the magnificent queen. Her "Education," "Marriage," and the "Birth of Louis XIII.," are commonly

considered as superior to the others. Among these large pictures are the small *genre* scenes and landscapes on which the Dutch and Germans dote, comprising rural and marine views by Ruysdael, Van der Neer, Paul Potter, Breughel, Berghen, Backhuysen, and Van de Velde; "Victories of Louis XIV.," by Van der Meulen; and *genre* scenes by Teniers, Van Ostade, Mieris, Metsu, Netscher, Terburg, Dow, and Van der Werff. Among these may be mentioned Jan Steen's "Feast;" Tenier's "Peter's Denial," "St. Anthony," and "Tavern Scene;" Metsu's "Vegetable Market at Amsterdam;" Terburg's "Music-Lesson;" Dow's "Reading the Bible," "Woman," and "Dentist;" Van der Helst's "Guild of Archers;" Van der Meer's "Lace-Maker;" and the "Mill," by Hobbema. De Hooch's "Interiors," Van Ostade's "Fish Market," and Rubens's "Flemish Fair" should not be forgotten. Rembrandt's portrait of himself, in tones of clear, golden brown, is exceedingly beautiful. Notice the portraits by Hals, Rubens, Holbein, and Vandyck, particularly Vandyck's likeness of himself, "Children of King Charles I.," the "Duke of Bavaria and Prince Rupert," "Duke of Richmond," and likewise the "Marquis d'Aytona." Another picture by Vandyck, formerly at the end of the gallery, usually overlooked by critics, shows a Madonna and Child adored by two devout grandees, male and female. The expression of worship and rapt consecration in the husband's face is touching to behold; while the wife kneels in stolid uprightness, patiently waiting the cooling of her partner's fervor.

Passing once more up the *Grande Galerie* to assure ourselves that nothing of importance is overlooked, we observe in addition Luini's "Holy Family," Perugino's "Love and Chastity," Lorenzo Lotto's "St. Jerome," and his "Holy Family;" a "Nativity of Christ" and "Triumph of Titus" by G. Romano; "Presentation," by Gentile da Fabriano; Albertinelli's "Madonna and Saints;" Cesare da Sesto's "Madonna with the Scales;" and Canaletto's "View of the Grand Canal, Venice." Neither must we forget Raphael's fine portrait of the Count Castiglioni, and two portraits, thought to be the artist and his fencing-master; the fair, spiritual, and blue-eyed "Portrait of a Youth," by Ubertini or Bacchiacca, once believed to be Raphael's portrait; "St. John," by Sebastian del Piombo; "Joan of Aragon," ascribed to Raphael and Romano; and the lovely "St. Margaret," in robes of celestial blue, with a little red mantle thrown lightly across her shoulder, stepping courageously forward over the prostrate dragon,

with her martyr's palm-branch. This composition has been much injured, and even its authenticity is not so clear as might be desired; but no face from Raphael's brush, except that of the Sistine Madonna, is so preëminently pure and ethereal.

A "St. John Baptist," attributed to Leonardo da Vinci, is so very suave and smiling as to strangely resemble a Bacchus. Others assigned to him are almost incurably damaged by time and restorations. The "Vierge aux Rochers," which makes a fascinating photograph, is probably from his own design, but shows the ravages of time or man, being dark and disagreeable in color. Titian has some strong and deep-toned portraits; a pastoral Holy Family, known as "La Vierge au Lapin" from the white rabbit in the foreground; and a "Supper at Emmaus," where it has been suggested that the two companion pilgrims are Cardinal Ximenes and the Emperor Charles V., while the page who serves them was studied from the young Philip II. of Spain. Such tradition has no foundation in fact. His portrait of "Francis I." is said to have been painted from a medal, and not from life; but the medal must have been very animated and expressive. Further admirable examples of the Venetian school are seen in the "Holy Family" ascribed to Gian Bellini, which Morelli credits to Rondinelli; Veronese's "Esther;" Paris Bordone's "Vertumnus and Pomona;" Palma Vecchio's brilliant "Adoration of the Shepherds;" and Tintoretto's "Paradise" and "Portrait."

Their Venetian glow is equaled by Fra Bartolomeo's splendid "Angelic Salutation" and "Virgin with Saints," whose rich intensity of color has nothing glaring or harsh. Albertinelli's and Lorenzo di Credi's "Virgin and Child" are sacred and sweet; and Andrea del Sarto's "Charity" is interesting, not only for its technical merit, but from the circumstances of his sad story, and its likeness to his alluring wife.

Valuable as is this collection of old masters, France cannot be accused of neglecting the works of native artists. A number of saloons, well filled, attest her appreciation of her own painters. Some of these, indeed, are devoted to one single man of genius. Thus, for instance, twenty-two large pictures on the "History of St. Bruno" (in which the "Death of St. Bruno" is most forcible) occupy an entire apartment. The same is true of Joseph Vernet's fifteen graphic marine views of the "Harbors of France," while a smaller, highly-decorated saloon was formerly adorned with a series of "Scenes from

the Life of Alexander the Great," by Charles Lebrun, court-painter to Louis XIV. They were assigned this honorable position because the victories of Alexander were flatteringly supposed to allegorize the triumphs of the Grand Monarch.

The early specimens of the French school gathered in the Louvre are curious though not abundant. Probably the most ancient are a "Death of St. Denis" and a "Descent from the Cross" (about 1380). It was formerly in the abbey of St.-Germain-des-Prés, then at St.-Denis. The background represents not only a French landscape, but the towers of the Louvre and adjacent buildings. Some have ascribed it to Van Eyck, some to a Venetian painter, but Villot thinks it was done by a French artist who had been under Flemish tuition. Most interesting historical portraits of the age and school of Clouet, especially "Charles VII.," by Foucquet, and "Charles IX.," by Clouet, have been preserved; as also two singular pictures of court-balls given in the reign of Henri III., where the figures of Catharine de Medici, Margaret of Navarre, the Duke de Mayenne, and other celebrities, are intended as portraits from life. The "Last Judgment," by Cousin, is but a Lilliputian version of the great subject, with a superfluity of fifteenth-century architecture; but it is almost his only remaining oil-painting. Vouet's pictures have a more solemn tone. His "Presentation in the Temple" and "Roman Charity" are carefully finished and effective.

Turning to more modern times, we discover with much satisfaction that the finest landscapes of Poussin and Claude Lorraine are advantageously displayed. Here are Poussin's tender and mournful "Arcadian Shepherds," and such larger but less pleasing sacred and classical pieces as "Rebecca at the Well," the "Finding of Moses," "Judgment of Solomon," "Triumph of Flora," and the "Four Seasons." The concluding season—"Winter," or "The Deluge"—was executed by Poussin at the age of seventy-one, and is the last relic of his genius.

The serene and sunny landscapes of Claude are a perpetual joy to the beholder. Nowhere do we find such light, such atmosphere, such an insight into the poetry of Nature. Their rocks, perhaps, may not be rugged or sharp enough, nor their foliage botanically veined; but here are the very skies and fields of Eden, and we may dream ourselves blest inhabitants. His marine views are unsurpassed. Golden sunshine, golden water, and golden mist—happy shores be-

yond—and ships that sail into the sunset, enchant us with a beauty ever new because ever suggestive. Near these landscapes hang other large and small French pictures of the period; among them Le Sueur's "Descent from the Cross" and the "St. Paul at Ephesus," which used to be annually exhibited at Notre-Dame every 1st of May; Mignard's "Vierge à la Grappe," a graceful composition recalling "Virgin of Cherries;" Mignard's "St. Cecilia;" Jouvenet's "Raising of Lazarus;" Lebrun's "Battle of Arbela" and "Crucifixion," where the angels lament, and the crown of France reposes on a blue-velvet cushion below the cross; Lebrun's "Magdalene," seated before a mirror, said to be the penitent Mademoiselle La Vallière; his holy family called the "Bénédicité;" and a number of excellent portraits, such as Rigaud's "Louis XIV." and "Philip V. of Spain," Mignard's "Madame de Maintenon," "Louis of France," and "The Grandchildren of Louis XIV.," and Le Brun's portrait of himself in his youth. A whole day might be profitably employed in studying the portraits of the Louvre, for in no museum do we meet such an assemblage of eminent and interesting personages.

Some spacious saloons are reserved for the exposition of modern French art. First among these in point of time we find some large classical works by David—"Belisarius demanding Alms," the "Sabine Women throwing themselves between the Roman and Sabine Combatants," and "Leonidas at Thermopylæ." Classic attitudes, antique costumes, polished armor, and vehement but mannered action, would seem to endow these paintings with historic accuracy; but one must smile to perceive how far the French element outshines the Roman. David highly esteemed his "Contest at Thermopylæ," and remarked, waith *naïve* self-conceit, "No other but myself could have conceived such a Leonidas!" His portraits of Pope Pius VII., and of Madame Récamier, should not be overlooked.

More powerful than David's cold memories of antiquity is Géricault's painful but impressive "Shipwreck of the Medusa." It is a raft full of dead and dying men; the raft filling nearly all the canvas, and the figures of life-size. In the extremity of their despair help has come, and they are just signaling a sail; but the ghastly horror of the scene is appalling. A fiery "Hussar," and wounded "Cuirassier," by the same artist, hang right and left of the "Shipwreck." The other two sides of the room are mainly devoted to the works of David's followers and pupils. Girodet Trioson's "Interment of Ata-

la," from its wan coloring, tragic treatment, and the pathos of its lifeless form, will be sure to attract the spectator. The sentiment is well carried out, even to the inscription upon the rock: "I have passed away as a flower; I am withered as the grass of the field." From this we may turn to David's "Coronation of Napoleon I.," and to Madame Lebrun's portraits, especially the lovely portrait of herself and daughter. Guérin's "Hippolytus" and "Clytemnestra and Agamemnon" are his most forcible pictures. In the latter, the hero is sleeping while Clytemnestra approaches, and the scene is lighted by a lamp half concealed behind a red curtain. Gérard's "Psyche receiving the First Kiss of Love" is piquant and pretty, but yields in interest to portraits of Marchesa Visconti and Isabey. Gros's "General Fournier," and his "Bonaparte in the Plague-Hospital of Jaffa," are works of historic value, and had, in their day, an immense success; though the figure of Napoleon, in the last composition, is not so imposing as was customary in the pictures of that period. Granet's "Lower Church of St. Francis, at Assisi," is not only remarkable for the interest of its locality, but is one of the most satisfactory examples of the method of this talented French painter of interiors; while Prudhon's "Rape of Psyche" and "Crime pursued by Justice and Vengeance" are in their way equally characteristic specimens of the distinguished artist, who, in practice and principles, was so opposed to David.

In the *Salle Denon* hang artists' portraits; while through many other fine rooms are French pictures of the eighteenth and nineteenth centuries. Among them we may enumerate Leopold Robert's rural Roman scenes; Gros's "Napoleon after the Battle of Eylau;" Ingres's "La Source" and "Homer;" Delacroix's "Barque of Dante," "Massacre at Scio," and "Crusaders at Constantinople;" Vernet's "Barrière de Clichy," and "Raphael and Michael Angelo at the Vatican;" Gleyre's "Evening" and "Lost Illusions;" Ary Scheffer's "Temptation," and "St. Augustine and Monica;" Boucher's Venuses and Pastorals; Regnault's "General Prim;" and Paul Delaroche's "Death of Queen Elizabeth of England."

In contrast to these we have the *genre* scenes and sweet female figures of Greuze, whose masterpieces are here brought together. Though once refused admission to the French Academy, the Louvre is now proud to exhibit these valuable works, so pure in conception, tender in flesh-tints, and correct in finish. The "Broken Pitcher,"

the "Paternal Curse," the "Repentant Son," and the "Marriage Contract," are simple but renowned pieces, whose natural grace and attraction exceed those of many classic canvases. The same may be less strongly said of some of Watteau's light and cheerful pictures, especially his "Embarcation;" and of Chardin's pictures of still-life.

Coming still nearer to our own times, we may be interested in recognizing the many beautiful and poetic renderings of Nature visible in the fine landscapes of Corot, Chintreuil, Daubigny, Diaz, and Millet, as well as in Rousseau's "Forest of Fontainebleau" and "Marsh in the Landes." Here, too, are Troyon's "Return to the Farm" and "Bullocks going to their Work;" examples of Fromentin's, Belly's, and Decamps's Oriental scenes; bulls by Brascassat; Courbet's "Burial at Ornans;" Couture's "Romans of the Decadence;" and many others of the noblest pictures of modern masters. Such living artists as secure a sufficient reputation to make their works valuable to the Government are honored with a place in the Luxembourg; and there we must seek many names of celebrity. But as the painters die, their best and most representative works are soon transferred from the Gallery of the Luxembourg to the Louvre. So it will be with De Neuville, Meissonier, Boucher, Dupré, Cabanel, and the great men who have lately passed away. Thus the finest French art is always kept before the eyes of the French people.

THE NATIONAL GALLERY, LONDON,

Apart from its intrinsic merit, is of extreme interest to an American traveler, because it is usually the first foreign collection of pictures which it is his privilege to visit. Here he beholds the creations of Raphael, Titian, and Correggio, and sees before him antique altar-pieces and precious relics of mediæval art. But, without detracting from the value of these, or from the earnestness with which they should be studied, the stranger must remember that English paintings form a peculiar attraction of the English gallery, and that, while he can elsewhere grow familiar with Italian and Flemish masterpieces, he will not find on the Continent the superb landscapes of Turner, the portraits of Sir Joshua Reynolds, or the works of Hogarth, Gainsborough, and Landseer. Let him, therefore, carefully acquaint himself with their beauties.

The London National Gallery is accessibly located in Trafalgar Square. From its entrance-hall we descend to the Turner Water-

Colors, and to the fine drawings of the Arundel Society. Passing back again up the massive staircase and through the vestibule, we enter the splendid Saloons of Paintings. Fourteen hundred foreign and British pictures, including many fine collections donated or bequeathed, are thus exhibited to the people. The new apartments and extensions have been in process of erection and decoration since 1884. The six rooms, completed in 1887, are very well lighted, and well filled with the masterpieces, occasionally changing the arrangement indicated in these subsequent pages. The gem of the whole is Raphael's Ansidei Madonna, lately purchased, for which £70,000 was paid.

Among old masters of Italian schools, beginning, by first date, with Margaritone of Arezzo, Duccio di Buoninsegna, and with other early artists, several altar-pieces are conspicuous. It is a pity that it was deemed necessary to restore these so extensively, and to varnish them quite so brightly. Andrea Orcagna's "Coronation of the Virgin, with Adoring Saints and Angels," painted on wood, in distemper, not in oil-colors, should be particularly noticed. The attitudes are stiff, as is usual in such mediæval examples, but the Virgin's head is beautiful, and the draperies rich and ornate. The Venetian Crivelli (in Room VIII) has similar large compositions on wood, all removed, like Orcagna's, from Italian churches. The most pleasing of these is an elaborate altar-piece, in three stages and thirteen compartments, displaying an enthroned Madonna, surrounded by nearly all the saints in the calendar. In another extraordinary Venetian altar-painting of "The Circumcision," by Marziale, a white poodle-dog, with red collar, is sitting on the ground below the stately Virgin. A sacred "Predella" is ascribed to Fra Angelico, a "Madonna" to Cimabue, and a fragment of "Two Apostles" to Giotto. Filippo Lippi's "Annunciation," "Seated Saints," and "Madonna," as well as Filippino Lippi's Madonnas and "Adoration of the Magi," are very harmonious and warm in color, and soft and graceful in expression.

Other admirable specimens of the Tuscan school include two Madonnas and an "Adoration" from Lorenzo di Credi; with another "Adoring Madonna" and "Martyrdom of St. Sebastian," by Pollajuolo; portraits and "Holy Family," by Andrea del Sarto; and Botticelli's inimitable "Nativity," tender, sad Madonnas, and "Mars and Venus." In the Venetian Saloon are the works of Titian and Gian Bellini, with a few such Venetian paintings as Paul Veronese's "Adoration of the Wise Men," where sixteen life-size figures, with angels,

cherubs, camels, and horses, are picturesquely gathered among Roman ruins, and his "Family of Darius," in which all the chief personages are portraits of the Pisani family in splendid Venetian costumes. Four magnificent Veroneses hang in the Octagon room. Sebastian del Piombo's "Resurrection of Lazarus" is also a most important production. It was originally executed at Rome, in rivalry with Raphael's "Transfiguration," and the bold outlines of its figures were popularly believed to have been the work of Michael Angelo. Titian's "Madonna and Saints," his "Bacchus and Ariadne," "Holy Family," and "Noli me tangere," are especially to be noticed; as are also Tintoretto's "St. George;" Gian Bellini's "Doge Loredano," his "St. Dominic," "Madonna," and "Gethsemane;" Carpaccio's "Virgin and Doge;" Cima's "Incredulity of St. Thomas;" Crivelli's "Madonna;" Moretto's portraits; Catena's "Warrior adoring the Infant Christ;" and Moroni's "Tailor," "Lawyer," and "Italian Nobleman."

Among the Bolognese we come to Francia's pathetic "Pietà" and "Throned Virgin." With the more mystic Umbrians is a very satisfactory example of Perugino's manner, consisting of part of an altar-piece, in three compartments, from a convent in Pavia. In the centre we observe the Virgin ecstatically worshiping the Child, who lies before her, while on one compartment is the archangel Michael in armor; on the other, the guardian archangel Raphael leading the boy Tobias. Mantegna's "Enthroned Madonna adored by St. John Baptist and the Magdalene" is a noble composition, in which the upturned face of the Magdalene is most fair. Pinturicchio's "Griselda" series interests us. "Christ disputing with the Doctors," once catalogued as by Leonardo da Vinci, is by Luini; but "Virgin of the Rocks" is a genuine Leonardo, similar to that of the Louvre. All the works of Raphael naturally claim our most earnest and admiring attention. Foremost among these is the "Madonna degli Ansidei," where the Virgin, in her symbolic colors, enthroned under a canopy, with the infant Saviour, points to an open missal on her lap. On one side of her is St. John Baptist; on the other stands St. Nicholas of Bari, clad as a bishop. Landscape and a city are in the distance. Below the throne is written, "SALVE MATER CHRISTI." A replica of "Pope Julius" is also here.

With "St. Catharine of Alexandria" we are already acquainted by engravings. She stands, leaning on her wheel, with a landscape background. The proportions of the figure are full, the face inno-

cent and resigned. A half-length "Virgin and Infant," seated under an arch, the Child holding a flower and the little St. John a cross, is well known as the "Garvagh Madonna." A small panel entitled the "Vision of a Knight" is an interesting relic of Raphael's youthful years. Two unfinished tempera-paintings are attributed to Michael Angelo. He seldom condescended to easel painting in oils; only one example is left in Florence. "The Dream of Human Life," which this gallery also places under the name of the great Florentine master, was doubtless taken from his designs by his favorite, Sebastian del Piombo. As a forerunner of Michael Angelo we may study the large compositions of Signorelli, especially his "Circumcision," and formal but fine "Nativity," where angels adore, and shepherds receive the holy message. Correggio's "Holy Family," or "*Vierge au Panier*," so called from the conspicuous work-basket, is a domestic scene of Palestine, with Joseph laboring as a carpenter in the background. There is also a pathetic "Ecce Homo," and a very rich Correggio, entitled "Mercury instructing Cupid in the Presence of Venus," which finely illustrates his mythological manner. The two studies of "Angels' Heads," after Correggio, with their remarkably lovely and innocent childish faces, are considered by some critics as designs once intended for frescoes at Parma. A bust-figure of Christ, "Salvator Mundi," by Antonello da Messina, lustrous in tint, and draped in crimson and blue, was brought to London from Genoa, and shows how early Flemish methods were carried to Italy.

Among the attractions of the Spanish Saloon are Murillo's "Peasant Boy of Spain," in naturalistic style; and also the well-known "Divine Shepherd" or "St. John with the Lamb." The latter is a dark-eyed Spanish boy, charming, but by no means divine, embracing a lamb with one hand and pointing to heaven with the other. Not far distant are Zurbaran's kneeling "Monk," with a skull; Ribera's "Dead Christ;" Morales's highly finished "Holy Family;" and Velasquez's "Admiral Paréja" and "The Scourging of Christ," or "Christ at the Column," which were purchased for the National Gallery some forty years since from Louis Philippe's collection in the Louvre. "Philip IV., of Spain, hunting the Wild Boar" is, however, more characteristic of Velasquez, who had little taste for biblical subjects. He delighted in portraits of Philip IV., in all varied positions. This distinguished master is always adequately and vividly represented by portraits of Castilian heroes, superbly dressed,

with *sombrero* and staff. All the leading national traits are marvelously rendered and emphasized. The grandee is before you.

The adjacent French school has not many masterpieces; but within its compass we find small portraits by Clouet and by Champaigne; a curious "Return of the Ark," by Sebastien Bourdon; a portrait of Cardinal Fleury by Rigaud; a classic group by Boucher; classic landscapes by Nicolas Poussin; Heads by Greuze, and some of the most exquisite Claudes in Europe. Two of the latter, "The Embarkation of the Queen of Sheba" and "The Meeting of Isaac and Rebecca," hang on either side—by Turner's own desire and terms of his will—as pendants to his landscapes of "Dido building Carthage" and "The Sun rising through a Mist." Of course, Turner's object was to prove his superiority to Claude. It is extremely interesting thus to compare their different styles.

Three spacious apartments are devoted to Dutch and Flemish pictures (including "Peel Collection"). Though not strictly chronologically arranged, yet, as they are within comparatively small compass, it will be worth the trouble to study them chronologically, commencing with the earliest, where we discover, among other curious remains, a "Sancta Veronica, or Image of our Lord," by Meister Wilhelm, of Cologne; a "Group of Saints," on a gold ground, by Meister Stephan, and a little "Madonna and Child," ascribed to Margaret Van Eyck, the artist sister of Hubert and Jan Van Eyck. Her famous brother, Jan, has left a most valuable and authentic composition called "Portraits of Jean Arnolfini and his Wife," standing, with joined hands, in a room whose wonderfully-finished background displays a bed, a chandelier, a window, and a mirror, with surrounding objects reflected in the mirror, and miniatures set in its frame. One other realistic likeness, called "The Turbaned Portrait," may perpetuate his memory. Jan Mabuse has a portrait, and Hans Memling a "Virgin and Infant Enthroned." Fragmentary altar-pieces, by the master of the Lyversberg "Passion," the master of the Cologne "Crucifixion," and the master of Liesborn, are very quaint and full of detail. In one of them St. Peter stands holding in his right hand gold and silver keys, and in his left a pair of spectacles, while St. Dorothea, beside him, bears a basket of roses. Quintin Matsys has bust-figures of "Christ and the Virgin," on a gold ground. Holbein's "Ambassadors," a life-size portrait-group, elegantly dressed and curiously and quaintly decorated, represent him to splendid advantage. Martin

Schoen's "Death of the Virgin" (ascribed to him) renders tradition of that legend. The "Portrait of a Senator," once assigned to Albrecht Dürer, is calm, powerful, well robed (but not genuine), and hard in outline. Cranach's half-length "Portrait of a Young Lady," gayly dressed, is equally characteristic, and might serve to illustrate the difference between Northern and Southern female types. A "Deposition in the Tomb" is attributed to Roger Van der Weyden, and a few portraits, or sacred figures, to that mythical artist Van der Weyden the Younger.

Rubens has not been forgotten by the collectors of the English Gallery. An allegorical composition of "Peace and War," painted for King Charles I., is one of his best-preserved efforts, as are also his classic "Triumph of Julius Cæsar" and "Judgment of Paris." "The Brazen Serpent" is a grand and animated subject, repeated from a similar example in the Museum of Madrid. "The Residence of Rubens" is a bright morning landscape. Other natural and mythological scenes are near, but none are so attractive as the portrait of a lady in black, with crimson sleeves, black hat and white feather, known as "The Straw Hat," or "Chapeau de Paille," lately acquired in the "Peel Collection." Vandyck has his portraits, "Charles I. on Horseback;" the "Miraculous Draught of Fishes," catalogued as a study for another picture; a "Crucifixion;" and a noble head of a gray-haired man between fifty and sixty, known as Gevartius. Teniers exhibits to us his "Château at Perck," as a companion to "The Residence of Rubens," four landscapes of "The Seasons," and several interiors and *genre* pieces, the best of which are "The Music Party," "The Backgammon Players," "The Misers," and "Dives, or the Rich Man in Hell," frequently termed "Le Mauvais Riche."

Specimens of the Dutch school are generally moderate in size, but excellent in quality. Landscapes by Cuyp, Ruysdael, Hobbema, and Van der Neer; marine views by Backhuysen and Van de Velde, and interiors by De Hooghe, are marked by constant fidelity to Nature, depth of tone, and patience of finish. Rembrandt lights and shades the room with his pictures. We notice his own likeness, twice repeated, first at the age of thirty-two, afterward in advanced years, both with cap on head and coat or cloak wrapped round him; a still more striking portrait of a Jewish rabbi, and an old lady in cap and ruff. A landscape, with Tobit and the angel; and a woman wading through a stream, holding up her dress, are of great technical merit. "The

Adoration of the Shepherds" is supernaturally effective in light and shade, while the "Woman taken in Adultery" is delineated with equal strength and vividness. "The woman, dressed in white, makes the highest light; the gloom of the temple, with its mysterious high altar, the deepest shadow." The large composition of "Christ blessing Little Children" is possibly a copy from the school of Rembrandt. Paul Potter is represented by cattle; Jan Steen by "Music-Master;" Wouverman by "Halt of Officers." Terburg's "Peace of Münster" is a marvelously-painted memorial of the Treaty of 1648 between Spain and the United Provinces. It teems with historic portraits, and sets the whole event before our modern eyes. Gerard Dow's "Poulterer's Shop," Metsu's "Music-Lesson," Mieris's repetition of "The Lady with a Parrot," Netscher's "Maternal Instruction," and "Alchymist," by A. Van Ostade, are favorable examples of Dutch *genre* scenes. Ferdinand Bol, the pupil of Rembrandt, puzzles us with a portrait which may be an "Astronomer," with book and globes. Bartholomew van der Helst has a "Young Lady in Blue," and Vermeer, of Delft, a remarkable "Young Musician," recently purchased.

Before we inspect the treasures of the early modern or British school, we are drawn by irresistible attraction to the well-known Turner collection, dear to readers of Ruskin and to all lovers of the beautiful. These works were willed by the artist to the nation, and splendidly exemplify his varied style through every period of his career. Here is the very shrine of landscape-art; though improvements have been made in this room, and six of the master's works are at present transferred to Room XXI. Claude's pictures are the only ones which compare with them in charm; but they are scattered in small numbers through many a gallery, while Turner's hang in one array of concentrated loveliness. Every traveler has his favorites, but the majority prefer "Crossing the Brook," "Childe Harold's Pilgrimage," "The Building of Carthage," "Caligula's Palace and Bridge," "The Bay of Baiæ with Apollo and the Sibyl," or other romantic Southern landscapes. "Calais Pier" and "The Death of Nelson" are colder in tone, but more realistic. Exquisite "Views of Venice" give us the glow and glory of the place, and numerous instances of strange experiments in intense and fantastic color are seen on every side. Among the most celebrated are "Ulysses deriding Polyphemus," where sky and ocean are one brilliant fusion of gold, scarlet, and crimson: Wilkie's "Burial at Sea," lit by midnight

torches, and "The Fighting Téméraire," of which Thackeray writes: "The old Téméraire is dragged to her last home by a little, spiteful, diabolical steamer. A mighty red sun, amid a host of flaring clouds, sinks to rest on one side of the picture, and illuminates a river that seems interminable, and a countless navy that fades away into such wonderful distance as never was painted before. The little demon of a steamer is belching out a volume of foul, lurid, red-hot, malignant smoke, paddling furiously, and lashing up the water round about it; while, behind it, a cold-gray moon, looking down upon it, slow, sad, and majestic, follows the brave old ship, with death, as it were, written on her."

Other saloons, in west wing, now contain the works of the other English artists. Sir Joshua Reynolds does not depend for fame upon his portraits alone, but is also represented by "The Banished Lord," a "Holy Family," "The Three Graces," "Infant Samuel," "Snake in the Grass," "Heads of Angels," and "Age of Innocence," all of which, familiar through engravings, we meet as well-remembered friends. Hogarth's admirable series of "Mariage à la Mode" "points a moral and adorns a tale" to the spectator of to-day as aptly as it has ever done to past generations. Lawrence's lady portraits are still beautiful, though too bland and inanimate. Gainsborough's landscapes, especially the "Market Cart" and "Rustic Children," are the ideal of rural England. The "Watering Place" and "Musidora" are also attractive, but not equal in interest to his charming portrait of Mrs. Siddons, in striped blue dress, shawl, and muff, her bright eyes smiling out from under an enormous bonnet.

Landscape or rustic pieces by Constable, Creswick, Calcott, Collins, Crome, Nasmyth, and Mulready render charming home scenery or domestic sports. Wilkie's "John Knox" is admirable; his "Blind Fiddler" and "Village Festival" illustrate happy, genial life. Raeburn's life-size "Portrait of a Lady" justifies his reputation. Under Romney's facile brush Lady Hamilton smiles as a "Bacchante." Leslie's "Uncle Toby and the Widow" and Maclise's "Malvolio and the Countess" are sparkling episodes of humorous *genre*. Maclise has also a "Scene from Hamlet." We may observe the mirthful "Canterbury Pilgrims" of Stothard, and Etty's "Youth on the Prow and Pleasure at the Helm." Eastlake has left us a carefully-finished sacred piece of "Christ lamenting over Jerusalem," an "Escape of an Italian Family," and the Greek girl "Haidée." Herbert's "Sir

Thomas More and Daughter" is thoughtful and suggestive. Copley's "Death of Lord Chatham" is an immense historical picture, with fifty-five portrait-heads. Dante Gabriel Rossetti's mystic but popular "Annunciation" and his dreamy "Beata Beatrix" are special gems of the modern school, as are also the "Harbour of Refuge" and "Vagrants," left as examples of Frederick Walker. Constable's truly English landscapes, with their fine effects of clouds and rain drifting over the broad meadow-lands, are particularly to be noted and admired. They are simple in subject but most forcible in style. Stanfield's marine views, Bonington's coast scenes, Roberts's "Interiors," and George Lance's fruit-pieces, are excellent in their departments. Landseer's animals fascinate us by their individuality and human sympathies. None can surpass "The Hunted Stag" in pathos, while, on the other hand, every glance, every stroke, and every hair of "Dignity and Impudence," "Alexander and Diogenes," and "Low Life and High Life," are instinct with expressive and good-natured satire.

Another collection of Landseer's inimitable compositions is on exhibition at Kensington, while gems of English artists are often removed to the Tate Gallery. All visits to the gallery in Trafalgar Square should be supplemented by an examination of the South Kensington Museum, Hampton Court, and the royal paintings at Windsor Castle. The traveler should also endeavor to see the National Portrait Gallery, the Tate Gallery, all London collections, and especially the splendid "Wallace Collection," so lately opened to the public.

THE DRESDEN GALLERY,

Unexcelled by any in Europe, combines Northern comfort with Southern splendor. It is, of all Continental galleries, the best warmed in Europe, and well furnished with convenient seats, so that mind and body unite to appreciate its treasures.

The Electors and Kings of Saxony have, indeed, left the public a precious legacy of their taste and munificence. While the reputation of their pictures was ever sufficient to attract all travelers to their kingdom, the present gallery, inaugurated in 1855, has placed these noble paintings in a fitting temple, where their merits may be recognized at a glance, and their beauties studied with never-ceasing delight.

Ascending a broad staircase, and crossing an outer hall, the visitor finds himself in an elevated rotunda, hung with Flemish tapes-

tries woven from the designs of Quintin Matsys and the cartoons of Raphael. From this central point the gallery stretches right and left, descending, by a few steps on either hand, to spacious and airy saloons, representing on one side the Italian schools, terminated by the apartment devoted to the Sistine Madonna; and on the other the Spanish, Flemish, and Dutch schools, ending with the Holbein Madonna-Room. Many well-lighted cabinets, connecting at intervals with these saloons, are filled with the smaller pictures; while an upper story of the building accommodates the rest of the collection.

Beginning our approach to the Sistine Madonna, we pass from the rotunda to the hall of Bolognese Masters, where Annibale Carracci's immense pictures of the "Assumption of the Virgin," and "St. Roch distributing Alms," are the first to be noticed. The "Genius of Glory" is but a feeble imitation of Guido Reni's "Fortuna" at Rome. Guido's "Ninus and Semiramis," to the right of the staircase, would be equally comprehensible under its old title of the "Queen of Sheba and Solomon." His religious ideas are strangely illustrated by another composition of the "Risen Saviour" appearing to his astonished mother, attended by the somewhat incongruous group of Adam, Eve, and St. Charles Borromeo, who are supposed to be just delivered from Hades. A "Holy Family with Swallow" is a fair example of Annibale Carracci's sacred art. Guercino's "Lot and his Daughters" is boldly colored, strongly executed, and very disagreeable. Larger classical subjects, such as "Dorinda wounded in the Arms of Linco," or "Venus beholding the Corpse of Adonis," ought to be interesting, but are not. Caravaggio's "St. Sebastian" is powerful. A "Young Lasquenet" is a realistic game at cards. All his pictures of card-players are vivid and intense in expression. Lanfranco's "St. Peter repenting" is one of the best easel-pieces of a mediocre artist; while Franceschini's "Magdalene," surrounded by women who console her, is more hysterical than penitential.

The Venetian pictures in the next apartment are exceedingly brilliant and entertaining. Titian's "Holy Virgin with Saints" displays, on a large scale, his ample and benignant ideal of womanhood, especially in the fair young female in the foreground, robed in white, conventionally known as the Magdalene. In a similar composition (authenticity uncertain), a noble family, supposed to be Lucretia Borgia, the Duke of Ferrara, and their son, are devoutly addressing

their prayers to the Virgin. Several splendid nearly full-length portraits are in his happiest manner; a male portrait painted in his eighty-fourth year; a couple of stately Venetian ladies; also a gracious, bright-haired beauty, with plumy fan, said to have been his daughter or mistress; and his plump, pretty daughter "Lavinia," passed beyond her youthful charms into matronly stoutness. Some graceful nude figures of "Venus," including the Venus of Giorgione, are among the Venetian dames. Giorgione's is the most beautiful. Another (after Titian) is on a couch, her golden head crowned by Cupid. The celebrated picture of "Christ and the Tribute Money" is placed in a room a short distance off. So also with some of the following arrangements slightly varied from year to year. Palma Vecchio has a "Holy Family with St. Catharine" and a "Madonna and Saints," in addition to his admirable "Three Sisters," and Paul Veronese a number of specimens, of which the "Adoration of the Magi" is most gorgeous and complete. The King Balthasar is markedly negro, but Caspar is a fine old Venetian noble, with pages to hold his train, and plenty of dogs and horses. A "Marriage at Cana" is comparatively small, and differently treated from the colossal "Feast" in the Louvre. A grand votive Madonna group portrays the Cuccina family, presented by Faith, Hope, and Charity, to the Virgin. Palma Vecchio gives a Venus. His "Meeting of Jacob and Rachel" is a pastoral scene, charmingly managed in light and shade, and a rotund Rachel embraced by a gallant mediæval shepherd, rich in gamboling lambs and the friskiest of goats.

The following hall contains a few more Venetian paintings, including Veronese's and Bonifazio's "Finding of Moses;" Veronese's "Healing of the Centurion's Servant," deep in color and animated in action, but weak and poor in its figure of Christ; Lorenzo Lotto's "Martyrdom of St. Sebastian;" Tintoretto's "Holy Family," "Archangel Michael," and "Double Portrait;" Palma the Younger's "Crucifixion of St. Andrew;" Parmagiano's "Virgin with Saints;" and Paris Bordone's gay "Diana." Several works by Dosso Dossi, especially "Fathers of the Church," Francia's "Baptism of Christ," Andrea del Sarto's "Sacrifice of Abraham," Garofalo's touching "Adoration of the Child," Calvaert's copy of Raphael's "St. Cecilia," and Bagnacavallo's masterly composition of a "Glorified Virgin with Saints," are well worth the admiration of the spectator, but are often slighted for the great attraction of the room—the altar-pieces of Cor-

reggio on the right-hand wall. Here are the three Madonnas of St. George, St. Sebastian, and St. Francis; so named from the adoring saints upon the canvases. In each the enthroned Virgin and Child look down upon their worshipers with love and tenderness. The Madonna of St. George turns her head with a little exaggerated smile and sweetness; but the whole arrangement of the piece, with the warrior-saint below, and the angelic children who hold his armor, is a marvel of grace and brilliancy. Here, too, is the celebrated "Nativity," or "Santa Notte," of Correggio, so wonderful in conception and almost miraculous in execution. "It is night. We have before us the stable in which God was made man. The scene is illumined by the supernatural radiance beaming from the body of the infant Jesus, reclining on the straw. This light glorifies the face of the Virgin Mother, who leans above her Child, and dazzles the shepherds who hasten hither at sound of the glad tidings. It extends to Joseph leading the ass, who would warm with his breath the suffering Saviour now subjected to all the needs of humanity, and to the band of angels singing their gloria in the open heavens above." The main foreground of the picture is in sombre, shadowy brown; the aëria. distance in deep night-blue. All has been much retouched.

Still gradually nearing Raphael's *chef-d'œuvre*, we are led to a small collection of pictures, mostly of the Roman school. On the left of the door is a large and ancient representation of the "Annunciation," with an immense snail one of the principal objects in the foreground. On the other side hang good copies of two or three of Raphael's Madonnas, especially the "Seggiola" and "La Belle Jardinière;" a "Daughter of Herodias," once ascribed to Leonardesque, copyist of the "Last Supper;" another "Hérodiade" by Carlo Dolce, with face averted from the sight of the bloody charger; and a charming "St. Cecilia" (these now moved to cabinets), whose bent head and rapt expression, as she plays upon her traditional organ, are sweet without vacancy and pensive without affectation. Not far away we discover one of Giulio Romano's best works, the "Madonna della Catena," or "Madonna of the Pitcher," where the Christ child stands in a basin, with the young St. John pouring over him the water symbolical of his future baptism. Next this Holy Family are "Madonnas" by Sassoferrato and Carlo Maratta, the latter very suggestive of Correggio's Virgin in the "Santa Notte;" and a Virgin and Child, by Parmagiano, called the "Madonna della Rosa," exhibiting the artist's

ruling passion for length of limbs and fingers. There is a legend that this bright and smiling pair was once a "Venus and Cupid," metamorphosed into a "Madonna" to satisfy the religious instincts of Pope Clement VII.

In the small apartments are also placed some Venetian paintings (generally meaning of Venetian school), from "St. Sebastian," by Antonello da Messina, to works of the Bassano family; also the fine Venetian painting, "Mary, Queen of Heaven, adored by SS. Barbara and Catharine, two mitred Bishops and an Acolyte," and Paul Veronese's "Susannah at the Bath." This has for companion a "Presentation in the Temple," by Paul Veronese, or Farinati, with sportive children and amiable dogs. A romantic "Magdalene," by Battoni, belongs to this part of the gallery, but is sometimes removed to other saloons for copying. She lies upon the ground, a large, full-length figure, in careless robes of blue, her long hair flowing over her shoulders, and her eyelids red with weeping.

But at last the Sanctum Sanctorum of the Madonna of San Sisto is reached, and we pass into the presence of the genius of the place. At the end of a long, narrow room, lighted at the side, with elaborately frescoed ceiling and dark wall-hangings, is erected a kind of altar, inscribed with the name of Raphael, the date, and the place for which the picture was originally painted. Above this altar is placed the matchless composition, in a richly-gilded inlaid frame, pointed at top. No other work of art is near it. Nothing draws the eye from the contemplation of its beauty; and no sound breaks the sacred quiet. People take off their hats and speak in whispers, as in a church. One sees only the light of heaven streaming in at the window, and the light of heaven reflected from the superhuman face of the mother and the divine countenance of the child. They appear in glory; a misty halo of cherub heads melting into space behind them; venerable St. Sixtus and mild St. Barbara in ecstatic worship below; and youthful angels at the base, gazing upward in adoration. A strange sense of indefinable distance creeps over us. The figures do not look at the spectator: they gaze beyond us into the very depths of eternity. This profound intensity of expression seems to lie peculiarly in the deep brown eyes of the Virgin, and in the mouth of the child. No copy can convey it. Form, color, and sweetness, may be given; but the divine element lingers round the creation of Raphael's own hand. It is satisfactory to know that this gem is fully appre-

ciated. A special guardian has charge of it, and watches it with jealous and anxious care. The temperature of the apartment is not allowed to vary. No profane dust or too glaring light is ever allowed to fall upon the canvas. Let us hope that the favored official whose daily task is so æsthetic will not meet the fate of the German Müller who brooded over this celestial loveliness till he lost his life with his reason, and died a sacrifice to his admirable engraving of Raphael's work.

If the traveler can tear himself away from the Sistine Madonna, and feels that the rest of the gallery must be "done," let him return to the central rotunda and descend its opposite side to the saloon now occupied by Neapolitan and Spanish painters. They will seem tame at first, after Italian masterpieces; but he will be interested in Murillo's "Virgin and Child," dark-haired, tranquil-eyed, and of peasant-like simplicity. Murillo is further illustrated by the charming "Burial of Santa Clara," with its celestial procession, a late purchase of the gallery; and by a standing "St. Rodrigue" in an elaborate chasuble. A very ecstatic "St. Celestin refusing the Papal Tiara," by Zurbaran; a fine, dignified "St. Paul," by Alonso Cano; a "St. Basco of Portugal," by Valdès Leal; an "Ecce Homo" ascribed to Morales (removed), and some heads ascribed to Valasquez, are the most noteworthy Spanish pictures. We recognize, in this hall, Ribera's "St. Mary of Egypt" (now called "St. Agnes"), with auburn hair, kneeling on a pavement, before an open tomb; an angel in the background holding her winding-sheet. This is one of Ribera's most attractive works; but, like all his other figures, it is marked by a rude splashiness of execution, and by undertones of red which have struck through the overlying flesh-tints. Ribera has also a "Martyrdom of St. Lawrence," a ruffian-like "St. Andrew," and similar sacred subjects. The "Head of Diogenes," in a neighboring hall, thought to be his own portrait, resembles a melancholy demon. Luca Giordano gives us "Hercules and Omphales," "Perseus with the Head of Medusa," and other rapid classical and religious efforts, which, combined with Vaccaro's composition of the "Risen Christ, the Virgin, St. John Baptist, and the Patriarchs," quite satisfy our desire to acquaint ourselves with Neapolitan art.

Four saloons adjacent—two large and two small—are rich in Dutch and Flemish paintings. Rubens's genius, however, is but inadequately realized. His principal sacred examples are a "St.

Jerome in Prayer;" "Bathsheba;" and "Daughter of Herodias" (replica), accompanied by a young girl of thirteen or fourteen. Just behind her a man leans forward, and, scissors in hand, seizes a lock of hair from the Baptist's head. His mythological pictures are more numerous. "Neptune stilling the Waves," a "Drunken Hercules," a "Satyr pressing out the Juice of the Grape," and "Diana returning from the Chase," should be mentioned; also the "Argus surprised by Mercury," and a boar-hunt. Studio pictures by his pupils are also here. The portraits, too, are very graphic and pleasing, particularly those of his two sons and his blond-haired second wife. Vandyck is represented by fine portraits. "Charles I." (probably from Lely's hand), his Queen Henrietta Maria, and their quaint little children, are faithfully rendered; as are also the artist, Martin Ryckaert; the brother of Rubens; a man in armor; and the Scotch Methuselah, Thomas Parr, whom Vandyck has immortalized at the age of one hundred and fifty-one years. In religious subjects he has not been quite so happy. A "St. Jerome" (important), near Rubens's St. Jerome, and "Apostles," now ascribed to his name, are the best he offers. Jordaens's highly-colored sacred scenes repeat his master. The "Prodigal Son" is his best. Sneyders's "Hunts" and "Dead Game" are painted with his customary fidelity. In one of these compositions Rubens and his wife appear as cooks. Another, called the "Terrestrial Paradise," and crowded with all sorts of tame and savage animals, is exceedingly curious.

Rembrandt's style is illustrated by some famous productions, among which the "Sacrifice of Manoah;" "Ganymede carried off by the Eagle;" and "Samson at a Feast of the Philistines," often misnamed the "Banquet of Ahasuerus," are largest and most important. But the spectator is apt to turn with more satisfaction to such vivid portraits as those of a gray-bearded old man; an old woman, weighing gold; his young and gayly-dressed wife, Saskia, with a pink in her hand; or the artist himself, drinking champagne, with his wife on his knee. Rembrandt's pupils and followers have here left a few very creditable paintings. Koninck's turbaned "Old Man" and "Reading Hermit" are particularly good; so is Ferdinand Bol's "Jacob presented to Pharaoh." Honthorst's "Dentist," drawing a tooth by candle-light, makes us shudder with sympathy for his unfortunate victim. Realistic and wonderful portraits, by Mierevelt and Van der Helst, bring the faces and figures of two centuries ago like

familiar acquaintances before our eyes. Holbein has not only the Morett portrait, but a splendid double portrait in one frame. The microscopically accurate portraits by Balthasar Denner in this gallery should also be carefully noticed, as they are rare and valuable.

The Holbein Madonna-Room resembles in size the Saloon of the Sistine Virgin, but is differently arranged. This "Meyer Madonna" is not nearly so large as Raphael's great picture, and is not left in quite solitary splendor. On one wall we see the "Dresden Altar," now assigned in its entirety to Albrecht Dürer, with the Virgin in its center, and "St. Sebastian" and "St. Anthony" on its wings; also a "Death of Virginia," after a drawing by Holbein. The end of the apartment is ornamented by a carved and gilded screen, in the center of which hangs the Madonna; with Holbein's famous portrait of Morett, the goldsmith (now regarded as Morette, a French nobleman), over an exquisitely fine little "Virgin and Child" by Van Eyck, on one side, and the original drawing for the Morett portrait, together with a small "Crucifixion" by Albrecht Dürer, on the other. The "Madonna" is a copy of that at Darmstadt. She stands with crowned meekness, robed in very dark green, with red girdle. The infant Jesus in her arms is stretching out his hand. At her feet kneel the Meyer family, consisting of an extremely Dutch burgomaster in black fur-lined gown, with wig black as the plumage of the raven, and a bevy of females with nun-like coiffures, one of whom, clad in white, tells the beads of her red rosary. The recovered child, for whom the votive offering was made, appears nude in the foreground. The whole composition, though curiously realistic, is very earnest and devout; and the gentle Virgin seems intent to bless. Admiring groups are usually seated round the room, from whom one hears such exclamations as "*Wunderschön!*" "*Allerliebst!*" or "*Ach, Himmel! wie geistreich!*" For, though the Virgin of San Sisto may be the pride of the German nation, the Holbein Madonna is its peculiar pet.

In alluding to the contents of the twenty-one cabinets which are ranged along the outer sides of the saloons, it is of course impossible to particularize each separate picture. We can only briefly mention the most celebrated. The first five of these cabinets are set apart for the Italian schools, beginning with early masters of the fifteenth century. Andrea Mantegna is represented by a Holy Family, Botticelli by but few works; Francia by a very beautiful "Adoration

of the Magi," small in size, but lovely and perfect in detail. In an adjacent rendering of this subject the Madonna sits under a canopy-like shed, with a star in the apex, receiving the homage of the kings, who have traveled upon camels and elephants in true Eastern style. A "Madonna and Child" on the opposite wall has been attributed to Leonardo da Vinci, but is by Lorenzo di Credi, as also an "Adoration of the Child." The little half-length "portrait," by Pinturrichio, is sometimes called the likeness of Raphael in his youth. He has a pink dress, blue cap, and long brown hair of most uncompromising straightness. Another odd composition, by Francia Bigio, shows us "Bathsheba" publicly bathing in full view of King David and his courtiers; while in the background is delineated the whole history of Uriah. Francisco Cossa gives a very decorative "Annunciation," while Garofalo has a "Holy Family," and several other examples. We see, too, Cinna's interesting "Presentation in the Temple," thoroughly Venetian in tone; while in an adjoining apartment is his celebrated "Christ in Blessing." A fine Venetian portrait, in hat and robes, is by Paolo Moranda.

The "Reading Magdalene," once thought a Correggio, is a gem of the third cabinet. She is leaning upon her elbow, her blue drapery contrasting with the deep brown and green background. Her eyes are bent upon her book, and her pale golden hair ripples over bust and shoulder. This little picture, painted on copper, was once inclosed in a heavy frame of silver gilt, set with pearls and turquoises; but was stolen in 1788. The offer of a large reward eventually recovered the painting, minus the jewels. Near it hangs the portrait of a "Physician," no longer supposed, as formerly, to have been painted by Correggio. Think of the favored country towns which possessed such physicians and such artists!

The succeeding cabinets display Guido's well-known "Ecce Homo," Solimena's "Mater Dolorosa," Domenico Feti's "Parables," Carlo Dolci's "Saviour blessing the Bread and Wine," and other works; also some of Albani's classical works, thronged with the customary rosy Cupids; Annibale Carracci has "The Lute-Player;" and Cignani's "Joseph flying from Potiphar's Wife," in which Joseph's terror and dismay are almost ludicrously rendered. The second room boasts, among its beauties, of the "Graces," or "Three Sisters," painted by Palma Vecchio; and of Titian's "Christo della Moneta," or Christ replying to the Pharisees who question him about

the tribute-money. The face of the cunning, malignant Pharisee who represents all his sect is marvelously expressive, while the most distinguished critics have vied in their praises of the head of our Lord.

Only a few French landscapes are owned by the gallery. Best of these are two by Claude Lorraine, one of which gives us the "Flight of the Holy Family," the other the "Coast of Sicily." Watteau has two very pleasing pictures. Plenty of similar German, Dutch, and Flemish compositions are in remaining cabinets. Wouverman's rural scenes (especially the "Milk-Can"), each with an inevitable white horse, abound. Teniers, Nicholas Berghem, and Adrian Van de Velde have left fine specimens. Van der Werff's works fill almost an entire cabinet. Paul Potter has two portraits. Jan Both's deep golden sunlight attests his love of Italian atmosphere; and Ruysdael's matchless "Monastery," "Chase," and "Jewish Cemetery" bring us to the climax of Northern landscape art.

Dutch and Flemish *genre* paintings likewise exist in great perfection. These are frequently preserved under glass. The younger Teniers has many "Rural Fêtes," "Peasants," "Interiors," "Incantation Scenes," and "Temptation of St. Anthony." Among the works of Gerard Dow we especially notice the "Hermit kneeling before an Open Bible;" a "Young Girl at a Window," holding a candle, and gathering a bunch of grapes; a "Schoolmaster" mending a pen; an "Old Woman" looking for the end of her thread; and the artist's own portraits, drawing in a book, and playing the violin. Gerard Terburg appears here as elsewhere as the "painter of white satin." Jan Steen has a comical little domestic piece of a mother feeding the Dutchest of Dutch babies with a spoon. Frans von Mieris's "Artist's Studio" and "Young Girl listening to an Old Woman" are art treasures. Metsu's "Lovers at Breakfast" and "Lace-Maker" are his best pictures. Netscher's "Portrait of Madame de Montespan" is interesting, and his ladies at their "Music Lesson," almost as richly dressed as Terburg's elegant females. We should here study the masterpieces of Metsu and Frans van Mieris, rarely found in such perfection; also Van der Meer of Delft, in his "Lute-Player" and "Love-Letter;" candle-light scenes by Schalken; and also the works of Wouverman, a picturesque painter of his period. Wouverman's works are collected in several cabinets. In one of these cabinets hangs a masterpiece by Van Everdingen, representing a Norwegian lake and hunt.

Interesting old altar-pieces have been preserved, including a large and quaint "Adoration of the Kings," after Bles; also the Ursula altar-piece, of the martyrdom of St. Ursula, by Jörg Breu, of the Swabian school; also many portraits ascribed to followers of Holbein, Memling, Dürer, Pourbus, and others.

In addition to these we may study ancient art in its primitive form through the very old Byzantine and Italian pictures here exhibited. These are stiff and mechanical, with subjects generally from the Virgin and Child, familiar incidents in the life of Christ, or especially "Christ in Hades;" and monastic saints. All of these have the same rigidity, and all are generally dark and dismal, though originally executed on a gold ground. The early Germans are also favorably represented. Specimens by Lucas Cranach abound—all carefully and brilliantly painted. Several are compartments of antique altar-pieces. Others, less grave, are very curiously conceived. There is, for instance, a Dutch "Daughter of Herodias," presenting the head of St. John Baptist to her *father*, who wears a plume in his cap and looks like Henry VIII. Then an "Ill-Assorted Union," in which a toothless old woman is embracing a young husband; "King Solomon" enticed to idolatry by a band of North-German wives; and the Saviour blessing a company of innocent, moon-faced German children. Rooms beyond are supplied with many landscapes by Poussin, Poelemburg, Swanevelt, Saftleven, Bril, Berghem, and Velvet Breughel. *Genre* pieces by Breughel are more rare; but his brother Höllen Breughel gives us a view of the infernal regions, and a "Sodom and Gomorrah," lit by lurid and flaming color.

Passing to later times we have Angelica Kaufmann's "Vestal Virgin," and less graceful "Sibyl;" together with a "Magdalene," and a couple of other oil-paintings by Raphael Mengs. But Mengs's most celebrated works—his own portraits, that of his father, and "Cupid sharpening his Arrow"—must be sought among the pastel pictures so justly renowned. The same collection of pastels possesses Liotard's "Chocolate-Girl," and an excellent series of portraits by the charming Venetian lady, Rosalba Carriera. Near these we find Canale's and Canaletto's views of Venice and of Dresden; rooms entirely devoted to the productions of Christian Dietrich, once court-painter of Augustus III. of Saxony; a small cabinet of miniatures and a large hall of magnificent engravings and drawings.

The Dresden Gallery also comprises sections containing excellent pictures of the modern German school, including a number by Knaus, Defregger, Achenbach, Hoffmann, and other famous artists. Additions are annually made by purchases and endowments.

THE GALLERY OF MUNICH.

MUNICH, which has been called the German Athens, is the special guardian of Northern, as Florence of Southern art. Though its gallery is not so extensive or magnificent as that of Dresden, it is a better and clearer exponent of the genius of the Northern schools; while its unique assemblage of ancient German pictures gives us the very essence of early art-culture in Flanders and in the provinces of the Rhine.

Of modern pictures in Munich we shall not at present speak, but confine ourselves to the collection of the Old Pinakothek, which contains about fourteen hundred paintings from all parts of Germany, Italy, France, and Spain, most appropriately lodged in the splendid building founded by Ludwig I., and finished in 1836 under the title of the "Royal Pinakothek." The pictures are arranged in twelve large halls and more than twenty cabinets; and the succession of schools has been quite rigidly observed.

Passing from the princely portraits of the Hall of the Founders into the first halls and cabinets, we find the greatest part of the ancient "Boisserée Sammlung," a small gallery of primitive German paintings of the fourteenth, fifteenth, and sixteenth centuries, gathered from old convents, churches, and castles, by the brothers Boisserée, and now passed from their private ownership into the property of the nation. These are as curious and fantastic as the most zealous antiquarian could desire. Their subjects are generally sacred and quaintly traditional, and their style suggests the Byzantine origin of mediæval art. Like Greco-Italian panels, they are executed on wood—frequently on a gilt ground—and exhibit the old Byzantine stiffness and splendor, but with greater preponderance of blue, red, or pale-gleaming green color, and more sweetness and softness of expression. The true German mildness of countenance replaces the severe and repulsive Oriental type. Such as are ascribed to Meister Wilhelm and Meister Stephan, of Cologne, and to the master of the "Lyversberg Passion," are most interesting. Their favorite themes are legendary incidents in the life and death of the Virgin. Many are

wings or centers of dismembered altar-pieces. Among the remains of the Netherlands are a few compositions of the school of Van Eyck; a rich "Adoration of the Kings," by Van der Weyden; a triptych by Bouts; "St. John Baptist," and a fine picture by Memling, entitled "The Seven Joys of the Holy Virgin," which is in fact a number of miniature scenes from the life of Mary, with the landscape of Jerusalem in the center, inclosed in one frame. Its companion-piece, "The Seven Sorrows of the Virgin," is at Turin. A portrait of "Martin Schön" rather contradicts his right to the appellation of "*Bel Martino.*" Hans Holbein the Elder and the Younger, Michael Wohlgemuth, and Albrecht Dürer, are well represented in the third saloon. Dürer's portrait of himself, "A Young Man," his father, and his teacher, Wohlgemuth, together with his Paumgartner altar-piece and his "Pietà," are specially to be noticed.

Holbein the Elder is well represented in the third saloon, especially by an ancient triptych of the "Martyrdom of St. Sebastian," with Sts. Barbara and Elizabeth, now considered by Woltmann as his masterpieces. Hans Holbein the Younger has left several portraits, particularly those of Bryan Tuke, belonging to the period of Henry VIII., and of Derick Bouts. A large composition of the "Adulteress before Christ" illustrates the method of Lucas Cranach. Michael Wohlgemuth's hard, grotesque figures of the Saviour and saints give little promise of his great pupil's excellence. A very singular panel by Wohlgemuth will be found in the fifth cabinet, under the title of the "Twelve Apostles going forth to evangelize the World." The most famous examples by Dürer are the pendants known as "The Four Temperaments." These are two long, narrow pictures, the first portraying "St. John and St. Peter," gazing upon the same book; the second, "St. Paul and St. Mark," with the sword and the gospel-roll. Their marked and peculiar characteristics caused them to be regarded as types of temperaments.

Later German and early Dutch paintings are collected in the fourth saloon, especially some *naïve* and rigid compositions by Gerard van Haarlem, Engelbrechsten, Martin Schaffner, and Mabuse. This comprehensive apartment, with its adjacent cabinets, also contains excellent landscapes by Cuyp, Berchem, Dietrich, and Both, with rich autumnal sunsets; cattle by Van de Velde; and cows and goats by Paul Potter. Here, too, are many lifelike faces in the portraits of Mierevelt and Berchem, the old men of Lievens, the family

pictures of Frans Hals, and others of De Vries; Van der Helst's portrait of old "Admiral Van Tromp;" the two likenesses of Govert Flinck and his wife, by Bol; Rembrandt's portrait of himself, and his fine "Holy Family;" an "Interior of a Cottage," uncommonly broad in treatment, by Terburg; a full-length "Magdalene" in a grotto, by Van der Werff; a "Stag-Hunt," by Wouverman; an immense "Kitchen Interior," by Sneyders; "Dead Game," by Weenix; "Flowers and Fruit," by De Heem; and a mettlesome "Cock-Fight" by the poultry painter, Hondekoeter.

A whole saloon, with an adjacent cabinet, is appropriated to the memory of Rubens, whose complete nature seems reflected here, from low, coarse sensuality, through all the magnificence and luxuriance of color, up to lofty poetry and a boundless wealth of imagery. His "Drunken Silenus" and bloody "Massacre of the Innocents" are gross and glaring; while his "Fall of the Condemned" and "Rebel Angels" are but a thronging mass of nudities plunging furiously into a terrible whirlpool of destruction. His mythological scenes, on the other hand, are less fiery and unrestrained than might have been expected. "Castor and Pollux carrying off the Daughters of Leucippas" is especially full of bold beauty and wild gracefulness. We can easily imagine Rubens setting classical figures in a perfect festival of lovely and innocent gayety. In the center of the room is placed his "Last Judgment" heaving with life, brilliancy, majesty, and terror, but devoid of the powerful solemnity of Michael Angelo's genius. Yet he has followed the ancient type of the Judge in dazzling glory, the saved, the lost, the open hell and open heaven. Viardot remarks, in his study of this strange picture: "In the group of the redeemed I recognized with emotion a poor negro, who seemed as much surprised as delighted to find justice at last, and to go to eternal happiness with his white brothers." Near this picture are a "Crucifixion," and other sacred pieces; "Children with Fruit;" a "Virgin and Child," encircled by flower-wreaths and angels; the "Martyrdom of St. Lawrence," on a colossal gridiron; "Susanna surprised at the Bath," in a scene all flooded with sunset light; and a "Capture of Samson," where Delilah, a blonde, bold siren of the Philistines, laughs behind her floating golden hair, and ironically enjoys the discomfiture of the hero.

The portraits by Rubens are equally renowned. He delighted to immortalize his domestic felicity by representing himself with both

his wives. In one composition he is happily seated in a bower of honeysuckles with Elizabeth Brandt; in another he is taking a garden walk with his young bride, Helena Fourment. Pictures of the beautiful Helena alone, or holding her little son, also hang upon the walls. In the finest of these she is richly dressed in black velvet, pearls and glittering jewels on her neck and bosom, and wears a shady hat with wavy white feather. A few good landscapes, the most able of which is the "Hay-Harvest," continue to illustrate the versatility of Rubens's style. His principal works in the neighboring cabinet are the large and animated "Battle of the Amazons," and the sketches for the historical and allegorical series of the life and fortunes of Queen Marie de Medici, completed in gigantic proportions in the Louvre.

Splendid portraits by Vandyck are among the chief attractions of the adjoining saloon and cabinet. Foremost may be reckoned the "Burgomaster of Antwerp and his Wife," the "Organist Liberti," "Duke Wilhelm," his own youthful figure, and that of his noble bride Marie Ruthven; "Queen Henrietta Maria of England," the sculptor "Colyn de Nole," and "Jan de Wael and Wife." These and others are in Vandyck's delicate and refined manner, elegant without affectation, dignified, and full of soul. A pensive "Madonna" holding the sleeping Babe, and a "Dead Christ" hanging in profound darkness upon the cross, are his most effective religious pieces. Rembrandt's piercing, strongly-shadowed portraits are comparatively forgotten in the fascinations of his singularly-treated sacred scenes in the eighth cabinet. Here we may examine his famous "Descent from the Cross," conventional enough in arrangement, rude and uncouth in its clumsy peasant figures, but surpassingly wonderful in the grandeur of its gloom and the dazzling intensity of its light. One shaft of solemn, blinding radiance falls from heaven, says Charles Blanc, "like the glance of God upon the Divine Victim." Indeed, the whole series of pictures upon the life of Christ, of which this forms a part, is poetically remarkable. All are illumined by striking effects of supernatural or artificial light. A panel of "Christ as a Boy teaching in the Temple" is also peculiarly interesting from its deep yet transparent shadow and picturesque grouping.

In several adjoining saloons we may prolong our study of Northern masters. The night light, so familiar to Rembrandt, is liberally used by Schalken and Honthorst. Schalken has left us a "Penitent Magdalene" sitting in her cave by the glow of a burning lamp;

and a still better cabinet picture of the "Wise and Foolish Virgins," lit by fantastic gleams of moonlight and lamplight. Honthorst's "St. Peter delivered from Prison" is a nocturnal Dutch version of Raphael's conception of the same subject. Two remaining paintings by Honthorst, both well executed, may be mentioned in this connection—"Cimon in Prison nourished by his Daughter," sometimes called "Roman Charity," and the "Prodigal Son feasting with Wanton Women." An "Italian Fair," by Teniers, is one of his largest and best composed pieces; and the Munich landscapes of Ruysdael, though not equal to those in the Dresden Gallery, are still very celebrated; particularly "The Cascade," which leaps and sparkles like living water across the canvas.

Time would fail to enumerate all the meritorious works of other Flemish and Dutch artists contained in the middle cabinets. The talents of Teniers are plentifully exemplified by many *genre* scenes of peasants, card-players, guard-rooms, and festivals. A "Feast of Monkeys," a "Dutch Ale-House," "Cats and Monkeys," and a "Violin-Player," are notable. The Breughel family and Adrian Brouwer have their best compositions. Otto van Veen, Rubens's master, has commemorated his faith in six elaborate allegorical pieces, symbolizing the triumph of the Catholic Church.

Holland's *genre* painters of course abound. Notice amid their ranks Gerard Dow's "Old Woman;" his "Lady at her Toilet," robed in yellow satin; the "Quacksalver;" the "Hermit;" his own portrait; Steen's "Physician;" Metsu's "Bean Festival;" Van Ostade's "Quarrel;" Netscher's "Lady who is Singing;" and Frans von Mieris's "Lady fainting," and "Lady with a Parrot." Mieris appears to have had a passion for his own portrait, for he has represented himself several times, once in a red cap, once in a breakfast scene, where he serves a lady with oysters, and again in a tavern, where he outrages the neat landlady by laying his boot upon the table. Sixteen equestrian or battle scenes, by Wouverman, are of varying degrees of merit. Van der Werff has an entire cabinet full of graceful, softly-polished, but expressionless sacred and classical pieces. Quitting these for other styles of subject, the traveler should examine a marvelously finished "Public Square," by Van der Heyden; the "Night Interior" of Peter Neefs; the "Dutch Cabin" of De Hooghe; the "Flower-Vases" of De Heem; and the lovely "Baskets" and "Bouquets" of Van Huysum and Rachel Ruysch.

Though we have specially considered the pictures of the German and Dutch schools at Munich, it being not so much a cosmopolitan as a representative German gallery, its treasures are by no means thus exhausted. A few excellent Spanish and French paintings are in the eleventh and twelfth rooms, particularly Murillo's famous "Beggar Boys" in all attitudes, and "Girls with Fruit." Ribalta's "Virgin and St. John returning home after the Crucifixion;" Cano's "St. Anthony of Padua;" some strong, dark heads by Ribera; Velasquez's male portrait; several landscapes and marine views by Claude Lorraine and Claude Vernet; "The Park," by Watteau; "Adoration of the Shepherds," and "Entombment," by Nicolas Poussin.

The collection of Italian schools is choice and brilliant. Three saloons and four cabinets are attractively filled. The early Florentine specimens in the nineteenth cabinet, which head the series chronologically, are of no extraordinary artistic value, though three small panels are ascribed to Giotto; "St. Catherine" to Luini, and "Annunciation" to Filippo Lippi; panels of Saints Cosmo and Damiani to Fra Angelico; a "Deposition" to Sandro Botticelli; a large altar-piece to Ghirlandajo; a "Virgin adoring the Child Jesus" to Lorenzo di Credi; and "The Three Archangels" to Piero di Cosimo. A "Holy Family" and fresco studies, by Andrea del Sarto; with "Virgin" and the "Magdalene," by Carlo Dolci, follow. Perugino's "Apparition of the Virgin to St. Bernard" is in his best devotional manner. Raphael's handsome portrait of Bindo Altoviti, with blond hair, a black cap, and face looking over the shoulder at the spectator, suggestive of the "Violin-Player" in the Sciarra Palace, Rome, was long supposed to be his own likeness. Three renowned "Madonnas," by Raphael, may also be counted among the gems of Munich. The "Madonna della Casa Tempi," small in size but extremely sweet in sentiment, with the Virgin caressingly pressing the Child to her cheek; a larger composition catalogued as the "Holy Family of the House of Canigiani in a Landscape," the Virgin and St. Elizabeth sitting opposite each other on the turf, with the holy children between them, and Joseph leaning on a staff; and the much more celebrated "Madonna della Tenda," with its green curtain in the background, and the Virgin and Child seated and grouped like the "Seggiola," but with more sharply outlined and less gentle features. A "Virgin and Saints," transferred from wood to canvas, but well preserved in the process, is attributed to Correggio, but without sufficient evidence.

The Bolognese school shows to good advantage both in size and style. Its earliest and most exquisite specimen is the "Madonna" of Francia Raibolini, "adoring the Divine Infant" who lies before her upon blooming roses. Intense purity and brilliancy of color are here united to the most holy and profound sentiment. An "Entombment," by Lodovico Carracci, attests the reviving power of the Eclectics. Annibale Carracci's "Susanna" and "Eros and Anteros fighting before Venus" are not in his best method. Guido is more famous in an "Assumption of the Virgin," graceful in attitude ethereal in expression, pale and silvery in shadow, painted most probably for a processional banner. His "St. Jerome reading" is warmer and more vigorous in tone. Domenichino's "Susanna at the Bath" is a large, animated, and talented production, though one is heartily weary of the subject. His "St. Jerome writing," executed on copper, is smaller but more fiery and fervent than Guido's. Lanfranco's "Hagar in the Desert" is large enough for a fresco; while the Carracci family devote their brush to St. Francis. Albani's "Sleeping Venus" is a fair example of his mythological beauties. Guercino's "Christ crowned with Thorns" may be contrasted with Caravaggio's rendering of the same event; and Salvator Rosa's wild, savage landscapes are sufficient illustrations of the dark, fierce style of the Tenebrosi.

Among the Venetian pictures only the few best are here briefly noted. The portraits by Titian and by Moroni are, as ever, powerful, splendid, and most life-like. A seated figure of Charles V., cap on head and glove in hand, is a reminiscence of Titian's visit to the Augsburg imperial court; while a portrait, robed in black, with brown fur collar, once believed to be Aretino, is superbly strong, calm, and noble; so are Tintoretto's (very doubtful) "Venetian Senator," with one aristocratic hand on his staff of office, the other on his sword-hilt, and the smaller but realistic and forcible "Anatomist," holding compass and bone. Giorgione's or Palma Vecchio's likeness is eminently handsome, ample, and manly. Some uncertainty exists in regard to Titian's sacred and classical paintings; but his "Christ crowned with Thorns" and "Madonna with St. John Baptist" are probably authentic. The portrait of a young female carrying a fan of ostrich-feathers, copied from an old original by Paris Bordone, shows us the features of Violante, once regarded as Palma Vecchio's daughter. A "Woman holding a Mirror," now catalogued as a Giorgione,

has been also, by some critics, attributed to Pordenone. Lorenzo Lotto has a "Marriage of St. Catherine," and Paris Bordone a "Man counting Jewels." The list of masterpieces may end with Moretto's and Paris Bordone's portraits, Canaletto's four Views of Venice, Cinna's "Madonna and Saints," Titian's "Vanity of Earthly Things," and Palma Vecchio's "Holy Family."

THE GALLERY OF BERLIN.

THE Berlin Gallery, unfortunate in being one of the last gleaners in the art-harvests of the past, has yet secured for itself an honorable place among European collections. The ambition of Frederick the Great was not limited to political or military triumphs, but extended to the realm of the fine arts; and the German emperors have done their best to realize his ideal. Splendid masterpieces have been lately added, and the selections have been so judiciously made that the traveler would not willingly miss his visit to the Gallery of Berlin, which is particularly rich in ancient pictures of Italy and Flanders. The Royal Museum, of which the gallery forms a part, was founded by Frederick William III., about the year 1824. The New Museum, which communicates with the old, is most interesting in its art-works, while the New National Gallery, east of the New Museum, is specially devoted to the finest modern German paintings.

Leaving the rotunda of the Old Museum, where are tapestries from the cartoons of Raphael, similar to those at Dresden, we enter the suite of rooms devoted to painting. The pictures, numbering between twelve and thirteen hundred, were originally divided into sections, in the first of which were found specimens of Italian, Spanish, and French schools, beginning with the Venetians; in the second, the Dutch and German schools; and in the third, "Byzantine paintings and the first period of the Italian, Dutch, and German schools." But since the alteration of the building in 1884 the arrangement was so changed as to make the last first, and *vice versa;* so that now the east half of the gallery is occupied by the Germanic, and the west by the Romanesque school.

Several early works are ascribed to Bellini, Cima, Carpaccio, Catena, and the Vivarini family, one of the most singular of which is Cima's "Miracle of St. Mark and Ananias." There is an antique and remarkable "Adoration of the Kings," by Antonio da Murano, dating back to 1440. We may now approach the Tuscans, where a "Last Judgment" is catalogued as the joint work of Fra Angelico

and Cosimo Roselli. This is a late and not very strong or distinct work, without the clear celestial quality of the blessed Angelico. Botticelli has an excellent "Madonna," and Gian Bellini a "Pietà." Fillippo Lippi, Piero Cosimo, Verocchio, Signorelli, and Raffaellino del Garbo are well represented; Melozzo da Forli's allegorical work, and Antonello da Messina's portraits are valuable. A large "Pietà" is a somewhat labored example of Cosimo Roselli; a "Madonna" and "Pietà" of Francia; and "Mary in Egypt" of Lorenzo di Credi. An Adoration of the Child, called the "Ancajani Madonna," and long regarded as a Raphael, has been since ascribed to Perugino's pupil, Lo Spagna. Andrea Mantegna's "Christ mourned by Angels" is now regarded as by Gian Bellini. Pinturicchio's dramatic "Adoration of the Kings" introduces us to the Umbrian school. The face of Perugino is said to have been given in this "Adoration" to the youngest of the three kings. A "Virgin," by Giovanni Santi (or another Umbrian artist), is interesting not only as showing the purely Umbrian qualities of his style, but because in the figure of the little boy standing near St. John he has left us a childish likeness of his beautiful son. Some youthful Perugian pictures are also here attributed to Raphael himself, as, for instance, an old altar-piece of "The Worship of the Shepherds," painted in distemper upon silk for a chapel at Ferentillo. It is much injured by time and dampness.

More mature specimens by Raphael are found a little farther on —especially the "Madonna di Casa Colonna," and other youthful Madonnas, limpid and delicate in color, and graceful, though not always easy, in attitude. Doubts have occasionally been expressed as to whether one or more of them may not have proceeded from the hands of pupils; but the first, and two or three others, have evidence of their authenticity. Old copies of "Pope Julius," "Joan of Aragon," and others, likewise perpetuate Raphael's memory. An "Ascension of Mary," by Fra Bartolommeo, is a record of his artistic skill in the days when he labored with Mariotto Albertinelli, who assisted in the completion of this present piece. A superb "Virgin and Saints," by Andrea del Sarto, grouping some twelve personages on one canvas, is one of his most splendid pictures outside of Florence. Beltraffio has also left a "St. Barbara;" Pollajuolo, an "Annunciation," with a view of Florence; and Francia, a "Holy Family."

Correggio's pictures are few. The "Io and Jupiter" is a copy.

The "Leda with the Swan" is, however, undoubtedly genuine, and very beautifully executed, with fair, bright landscape, nymphs and Cupids, but not attractive in its mythological subject. A "Head of Christ crowned with Thorns," sometimes called the "Handkerchief of St. Veronica," is ascribed in the ordinary catalogue to Correggio; but critics have never assigned it to his brush. Some suppose that they detect in its firm, decided outlines, and deep, sad eyes, the hand of the Florentine Bronzino, while others regard it as the work of some still earlier German master.

Returning to the Venetians, we perceive a portrait of two men in one frame, bearing the name of Giorgione, but probably not authentic; a couple of serene and amply proportioned "Madonnas," by Palma Vecchio, with the (so-called) portrait of his daughter; noble portraits by Lotto, as well as "St. Sebastian and St. Christopher," and the unusual subject of "Christ departing from His Mother;" "Cardinal Scarampo," by Andrea Mantegna; also portraits by Moroni and Bronzino; large "Virgin with Votaries," and "Adoration," by Moretto. Several others are catalogued as Titian's, among which we may distinguish his own aged but expressive portrait, the likeness of a daughter of the Strozzi, and the famous figure known as "Titian's Daughter," standing with an uplifted basket of fruit above her head, her smiling face thrown back, her brown eyes turned to the spectator, her neck encircled by pearls, and her dress of glistening satin, golden-brown. A group of "Chess-Players" and portrait of "Man in Black" show Paris Bordone to admirable advantage; but Paul Veronese is not represented, though they assign him various classical pieces. Tintoretto has "St. Mark instructing Three of his Procurators," and some excellent portraits, which are always a specialty of the Venetian school. Sebastian del Piombo has a dark-toned, grand Fornarina or Dorothea portrait, a "Dead Christ with Joseph of Arimathea," a "Knight," and a "Weeping Magdalene." The latter is effectively painted on slate, and, if genuine, may be considered as belonging to his early Roman period.

Very few Bolognese pictures of the time of the Carracci exist in Berlin. We need only mention Lodovico Carracci's "Feeding of the Five Thousand," and "Punishment of Amor;" Annibale Carracci's series of "Christ, Mary, St. John Baptist, and Twelve Apostles," in whose completion he was aided by Domenichino and Albani; Guido Reni's "St. Paul and St. Anthony in the Desert," a "Crucifixion," "Fortuna,"

and "Mary, Queen of Heaven;" "Madonnas," by Guercino; a "Deluge," by Domenichino; an "Entombment," "St. Matthew," "Love triumphant over Arts and Sciences," and a "Young Roman Girl," with several other examples, by Caravaggio.

In the room of Spanish pictures we are particularly attracted by Murillo's "St. Anthony of Padua," recalling the grand composition of Seville. It has the softness, tenderness, and passion of Murillo's most ardent style, with a lovely, graceful Christ-child, and enchanting cherubs. Other smaller works assigned to Murillo can not be so praised. The Spanish General Borro "Trampling on the Barberini Banner" represents Velasquez, also "Maria of Spain." Zurbaran's "Miracle of the Crucifix" is one of his best characteristic specimens. Cano's "St. Agnes" is a Spanish ideal of womanhood; and Ribera's "Martyrdom of St. Bartolomeo," so favorite a subject with its author, is as strong and repulsive under cold Prussian skies as in the fervid atmosphere of the South. Both the Spanish and French collections seem very mixed. Poussin's classic scenes and Claude's sunny landscape are near Watteau's "Festival." Le Brun's celebrated picture of the "Jabach Family of Cologne," Le Sueur's "St. Bruno adoring the Cross," and Mignard's expressive portrait of "Maria Mancini," niece of Cardinal Mazarin, are masterpieces worthy of the Louvre.

Among the relics of Flemish art none can compare with Van Eyck's renowned altar-piece of the "Adoration of the Lamb." This has been fully described in the chapter on early Flemish and German Painting, but every examination of the work wakens new admiration of its minute and perfect detail. The veritable altar-piece, executed for a chapel of St. Bavon, Ghent, is now divided between Ghent and Berlin. The central panel at Berlin is an ancient copy by Michael Coxie, and represents the Lamb adored by worshiping hosts; while on the original wings are the angel Gabriel and the Virgin Mary, as well as bands of judges, champions, pilgrims, hermits, chanting angels and saints. A "Man with Pinks," and "Head of Christ," by Jan van Eyck, very Byzantine in type, as well as a "Madonna and Child," by Memling, are still other treasures of the gallery. Some altar-pieces of such old Flemings as Roger van der Weyden are authentic and most curious, particularly the "Middleburg Altar-piece," Van der Weyden's "Adoration of the Kings," and Jerome Bosch's "Day of Judgment" and "Hell." Lucas Cranach is scarcely less singular. Besides his devotional pictures he has the usual Saxon portraits of

Luther, Melanchthon, and Luther's wife, Catharine von Bora; a few classical subjects, in one of which ("Hercules and Omphales") the hero Hercules is adorned by a grotesque female bonnet; and, more extraordinary than all, quite a large allegorical composition, entitled the "Fountain of Youth," in which decrepit and dismal old women throng in procession to the famous well, pass through its waters, and trip out on the other side as fair and blooming damsels, ready to dance a measure with their gallant cavaliers. Striking portraits by Holbein, especially that of the merchant Gysen, have likewise their place; with Quintin Matsys's "Virgin and Child," and Albrecht Dürer's famous Holzschuher portrait and other portraits, and Virgins.

Following this line of art development we notice the *genre* paintings and landscapes of Breughel, Bril, and Bloemart; together with such examples by Rubens, "Neptune," "Andromeda," and "Procession of Children." There is, too, a "Stag-Hunt," with classical pieces. The much more pretentious "Resurrection of Lazarus" is unfortunate in its figure of the Saviour, but very expressive in its eager Lazarus. "St. Cecilia" is a portly and rubicund Flemish dame, with a heavy organ. Vandyck is more successful than ever with his "Children of Charles I.," and displays additional portraits of the "Infanta Isabella" and Prince of Carignan;" also a fine "Pietà" and an "Ecce Homo." A group of "Penitent Sinners" is (doubtfully) ascribed to him, in which the distinctive heads of King David, the Prodigal Son, and Mary Magdalene are most beautifully and graphically rendered. Teniers's "Kermess," "St. Anthony's Temptation," and "Family of the Painter" are effective works. Jan Steen has an Inn-Garden. Rembrandt displays the portraits of himself and his wife Saskia; "Potiphar's Wife accosting Joseph;" "Daniel;" "Pastor Ansto;" and "Samson threatening his Father-in-law." Van der Meer of Delft has a "Court-yard" and a "Boy blowing Bubbles." Honthorst gives us "Esau selling his Birthright," and "St. Peter delivered by an Angel," with his usual vivid contrasts of light and shade. Gerard Dow has a "Cook" entering a pantry with light in hand, and "Penitent Magdalene," richly clad in velvet and sables, with table before her covered with gold and jewels. Gerard Terburg's "Paternal Instruction," or "White Satin Gown," which is simply a father scolding a daughter who stands before him in glistening robes, is a widely celebrated painting. Mieris's own portrait, Metsu's "Dutch Family," and Jan Steen's "Public Garden," are less popular though excellent *genre* pieces. Van

der Helst's and Denner's portraits lose none of their merit; and Ruysdael's, Hobbema's, Van der Neer's, Van der Velde's, and Backhuysen's landscapes and marines sustain their reputation; while Franz Hals can be most effectively studied.

Byzantine and old Italian altar-pieces and panels may be carefully compared with early examples of the school of Cologne, sometimes to the advantage of the latter. A triptych of the "Virgin with Saints," and a painting in thirty-five divisions, from "Scenes in the Life of Christ," both ascribed to Meister Wilhelm, particularly deserve attention.

No one should speak, however briefly, of the Gallery of Berlin without alluding to the historical frescoes designed by Kaulbach, on the staircase of the New Museum. Though modern works, they are still worthy of the heroic age of the old masters. Six principal frescoes are accompanied by sixteen intermediate paintings, and surrounded by graceful allegorical arabesques. They illustrate the history and culture of the human race, commencing with the "Destruction of the Tower of Babel." Nations are migrating; Nimrod is on his throne; destroying angels overthrow the tower; and Jehovah looks down upon its ruin.

Next is depicted the epoch of "Homer and the Greeks." The blind bard is sailing toward the Grecian coast. Nereids listen to his song; poets, prophets, and sages, assemble to welcome him; even the gods descend on a rainbow, and join the expectant throng. Then follows the still finer "Destruction of Jerusalem," with avenging prophets and angels in the heavens, and Titus and his legions entering the city, where scenes of riot and bloodshed are enacting. On the left hand rushes out the Wandering Jew, and on the right a band of guardian angels conducts a Christian family who flee in terror from the spot. This is succeeded by the spectral "Battle of the Huns," in which the ghosts of the dead continue the great combat of Christianity with paganism. The "Crusaders before Jerusalem" shows us Geoffrey of Boulogne, King of Jerusalem, offering his crown to Christ, whose crown of thorns he would assume. Choristers and champions lead the army; Peter of Amiens and his penitents kneel in the foreground; knights and minstrels advance toward the holy city, which shines beyond the hills.

Last of all, we behold the interior of a Gothic cathedral, in which are grouped a company of distinguished personages who represent

the "Age of the Reformation." Luther, on a platform, with Zwingli beside him, lifts his translation of the Bible. Calvin, on the left, administers the Eucharist to some of his adherents. The Electors of Saxony, King Gustavus Adolphus, William of Orange, and many officers and citizens, mingle with the assemblage. Wycliffe, Huss, Abélard, Savonarola, Waldus, and Melanchthon, are in the background and middle distance, as are also Queen Elizabeth, the Earl of Essex, Sir Francis Drake, Archbishop Cranmer, and Sir Thomas More. In the left chapel are Copernicus, Galileo, Tycho Brahe, and Kepler; in the right chapel Albrecht Dürer at work, Gutenberg with his printed pages, Peter Vischer the sculptor, Michael Angelo, Leonardo da Vinci, and Raphael. On one side of the foreground are gathered Hans Sachs the cobbler poet, Shakespeare, Cervantes, and Petrarch, while not far off the knight Ulrich von Hutten holds a laurel-wreath. On the other side we perceive Columbus with his globe, the navigator Behaim, the physician Harvey, Paracelsus, Leonard Fuchs, and others. All these life-sized and graphic figures, natives of every country, and masters of every science, combine to symbolize the new era of wisdom, art, and progress, which brings the world more light and freedom, and educates the race to its own high standard. To such education painters like Kaulbach may contribute, as well as reformers like Luther, or poets like Shakespeare.

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